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W O R L D



NOVEMBER

SIXPENCE



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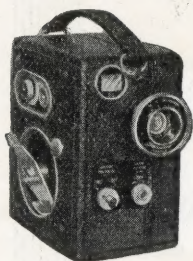
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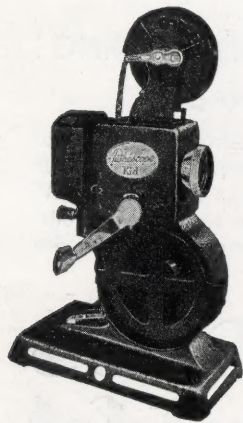
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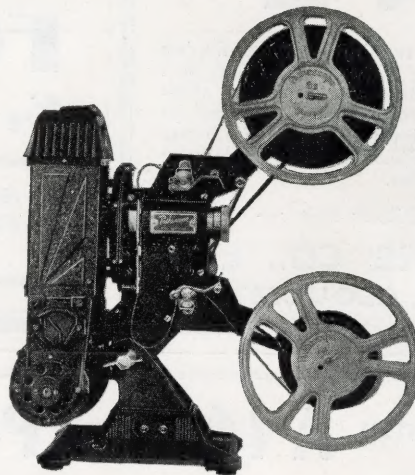


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# AMATEUR CINE

VOL. I.

WORLD

No. 8.

SIXPENCE EVERY MONTH

Address all communications to

AMATEUR CINE WORLD,

Link House, 4-7, Greville Street,  
London, E.C. 1.

NOVEMBER, 1934

Subscription Rates.

United Kingdom and	Dominions
3 months ...	1s. 10 <sup>1</sup> / <sub>2</sub> d.
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# THE EDITOR to his READERS

**M**USICAL accompaniment is an aspect of amateur cinematography that is still not properly appreciated by the average amateur. In this and previous numbers of *Amateur Cine World* we have stressed the importance of presentation and showmanship, but here we should like to emphasise that showmanship implies an appeal to the ear as well as to the eye. Admittedly it is difficult for the lone movie-maker, working on his own, to provide a satisfactory musical accompaniment.

Take your eyes off the projector for a moment to change a record and it is sure to lose a loop, or a splice that has gone through triumphant twenty times is certain to take that opportunity of coming unstuck. That these accidents should not occur does not alter the fact that they can and do, for the very *parfait gentil* amateur cinematographer has not yet arisen among us and fortunately never will. The only real solution as far as the lone worker is concerned is for him to enlist the aid of a friend in the presentation of his programmes and thus eventually gain another recruit to the movement.

The amateur film societies are a different case. They should have the means of providing a suitable musical accompaniment, both mechanical and human, but too often the latter fails. But their failure is not always entirely their fault; the film may be such that it defeats all attempts at intensifying the drama or the comedy of it by suitable music. There may be precious little drama or comedy to intensify, or tragedy and farce may be inextricably interwoven.

This leads us to consider some of the faults of the average amateur film play. The acting is often not more than merely adequate and sometimes not even that. But in many cases this may be because the film gives the players no opportunities of showing what they can do. Character is rarely fully enough established, not because the actor or actress is incompetent but because the script is weak. Scrappiness and lack of rhythm are the undoing of many—but not all—amateur film plays. Lack of *rhythm*. Mark that word for it provides us with a solution to the problems of musical accompaniment

while at the same time making for better acting.

Instead of selecting a musical programme for your film after it has been finished, why not draw it up while the picture is in the making? Let your players act to music. It will be a considerable help to them, may be the means of putting the much needed rhythm into your production and simplify the choice of a musical accompaniment for the completed picture. Suppose, for instance, that you are filming a farce and are about to shoot a quarrel between Mr. Henpeck and his wife. Farce is one of the most difficult forms of film play to put over properly; the only excuse for its idiotic situations is its abundant vitality. Slacken the pace and it becomes dreary nonsense.

Put a pert, rousing tune on the gramophone. It will stimulate the players; they will automatically time their movements to the rhythm. The wife deals Mr. Henpeck a hefty blow and leaves him. Now here is the danger point. There may be a tendency to allow the pace to slacken and the whole character of the piece to be switched over to drama or tragedy, both not only alien to the spirit of farce but definitely destroying whatever effect has been built up. Put on a record of heavy, sombre music to illustrate Mr. Henpeck's woe

and you will immediately be struck with its incompatibility after the liveliness of the preceding record. In other words your ear will tell you that the tempo and the spirit of the scene is wrong. Without this audible warning you might not suspect it. You will choose something lighter, some piece of music that is not such a complete break-away from the other.

The foregoing suggests that the technical staff of the amateur cine society should be increased by one more member—the musical director, whose job it should be to be responsible for the music during production as well as for projection nights. His work will supplement that of the scenarist, art director and producer. Before production starts he will confer with all three and during production he will be constantly on the floor. Through his services the Club should come to a better realisation of the value of music to a film.



*Familiarity breeds contempt. The Londoner looks down on London. A striking shot that reminds us to select a few high view points when filming city streets.*



# Your NOVEMBER News-Reel

THE hunting season commences in earnest this month, and the cinematographer is afforded an opportunity of obtaining some excellent records of this English sport. Hunting pictures are not at all difficult to secure, providing you are equipped with a stout pair of boots and a packet of sandwiches (the latter are very useful if you follow the hounds for any great length of time on foot).

## Safety First

The slogan "safety first" should be borne in mind. You must avoid, in your eagerness, becoming a nuisance to the hunters and at the same time you must pay due regard to your own safety when the hunt is in full cry.

It is advisable to get to the appointed place—the times of meets are always given in the local papers—about half an hour or more before the hunt is due to meet, as often from enquiry from the local residents it is possible to snap the hunt as it comes up some pretty lane or passes over a picturesque bridge.

Once the hounds have arrived and all the followers are getting together, the cameraman must act quickly if he hopes to secure good pictures, for there is little possibility of worthwhile photography. Therefore most of the pictures must be secured before and while the hunt moves off and becomes scattered.

## Co-operation Needed

The important item for Londoners, at least, this month is the Lord Mayor's Show, which never fails to attract scores of amateur enthusiasts with their cameras, besides numerous professional news cameramen. Of course, it is practically impossible to secure a faithful record of this procession—or any other procession for that matter—unaided. Undoubtedly the best films are those in which a number of amateurs have co-operated. Three or more amateurs, with occasional changing of positions, could "cover" this event adequately.

Out-of-the-ordinary pictures can be secured in almost any part of the country on November 5th, when the sky will be ablaze with fireworks in commemoration of

*and How to Film It. By Traveller.*

Guy Fawkes. The sporting event of the month is, of course, the November Handicap, run at Manchester. This will interest Northern readers particularly, who should secure some fine film if it doesn't rain!



*The hunting season which begins this month, provides many opportunities for the movie-maker. But be original and remember that the background of a hunt can be of interest. Here the "background" makes a good "foreground."*

## NOVEMBER EVENTS.

- 1 Fox hunting commences.
- 2-3 Steeplechase race meeting at Cheltenham.
- 3 Ancient Wakefield Fair at Wakefield.
- 3-5 Angling Festival, Folkestone.
- 5 Guy Fawkes' Day commemoration.
- 9 The Lord Mayor's Show in London.
- 11 Armistice Day.
- 12-17 Dramatic Festival at Blackpool.
- 15-16 Steeplechase race meeting at Cheltenham.
- 19-26 Ancient Hiring Fairs at Aberystwyth.
- 22-24 Cattle Show at Norwich.
- 24 November Handicap at Manchester.
- 30 St. Andrew's Day (Patron Saint of Scotland).

During the month:

Rugger and soccer matches are now general.

## AMATEURS SCORE!

Readers who have seen the news-reel film of the loss of the Morro Castle will remember that that part of it which shows the burning vessel from the deck of a rescue ship was taken by an amateur and printed up to standard. It lasted less than a minute, parts of it were fogged and there was some wild hose-piping due, probably, to the quite pardonable excitement of the cameraman. But even so, the picture, short as it was, impressed by its vividness if not by its clarity. We understand that the price paid for it was in the neighbourhood of £200.

At the Air Force Pageant last June an amateur who had got a better position than one of the professional news-reel men (a tribute to the I.A.C.?) got what the latter thought might be a better picture of the tragic fatality that occurred there. Without waiting for it to be developed they bought the negative on the spot. As it happens, the professional shots proved to be better, but the amateur got his money.



# READERS' IDEAS *in* FILM

## Presentation

*Showmanship through simple means ∴ Getting over "atmosphere"*

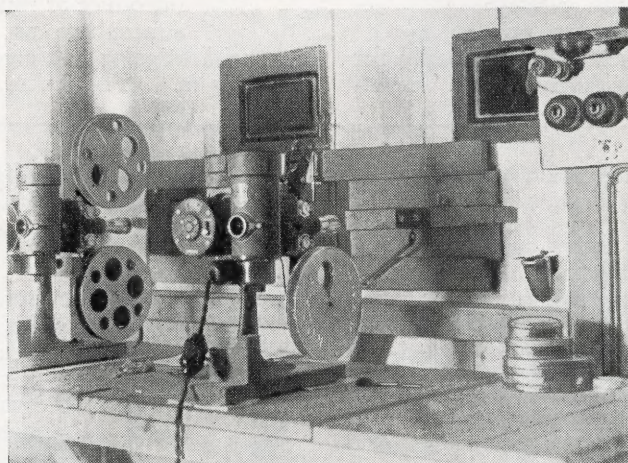
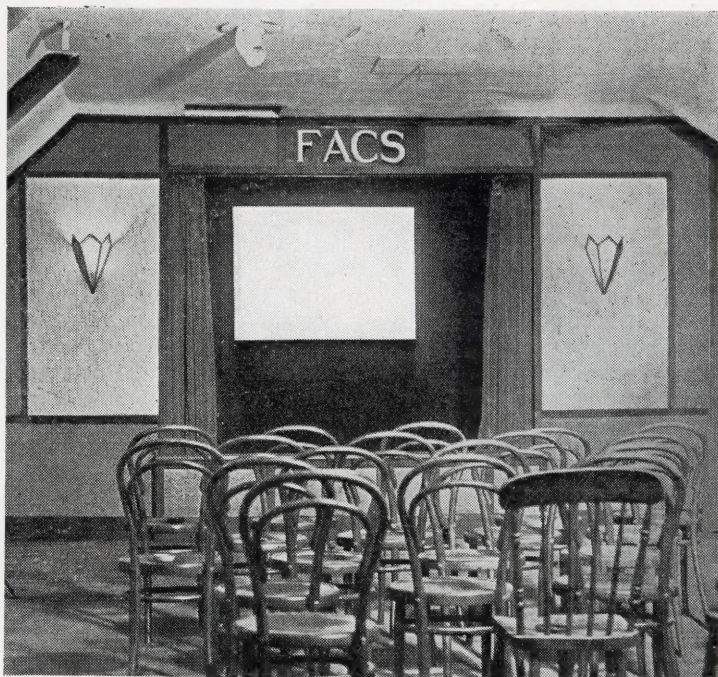
OUR invitation to amateur movie-makers to tell us how they show their films has met with an encouraging response. It is noteworthy that the majority of the interesting accounts received are of simple arrangements and where an elaborate effect has been secured it is chiefly through simple means. Our correspondents' ideas for professional-like presentation should be of considerable assistance to every amateur, even though he may have but a very restricted area for carrying them out.

Consider, for instance, the proscenium of the Finchley Amateur Cine Society's theatre, illustrated here. This society has for some considerable time presented its films with great care and a real effort made to capture a "sympathetic" atmosphere. In the reconstruction and re-decoration which they have recently carried out they have definitely succeeded in their intention. Yet although the proscenium is most attractive, its merit lies chiefly in its simplicity.

### The Proscenium

This proscenium is made up of plywood flats, built in sections and removable—rather in the style of the unit system for interior settings described on page 351. It is decorated with orange-coloured paper, picked out in black and silver (good colours, these, for the small private cinema) forming a frame for a set of dark grey velvet curtains. The small stage is draped at the wings with black curtains and the screen (behind which is a Rola speaker) is covered by a set of silver grey curtains worked by a pulley system from the operating box.

The coloured stage lighting and hall lighting is controlled from the projection box by switches and dimmers. The projection room is equipped with two 500 watt Bell-Howell 16mm. projectors and there is provision for a Pathe 200 B and 35mm. projectors and also a stage spotlight. Change-over is carried out by an ingenious shutter arrangement. Music and sound accompaniment is provided by three turntables, through all-mains valve amplifiers, the microphone being used



*A corner of the projection room in the Finchley A.C.S. theatre.*

*Proscenium of the newly decorated theatre run by the Finchley Amateur Cine Society*

for running commentaries and announcements.

This, of course, is the ideal way of showing films—having a room permanently put aside for the purpose. It is not always possible to arrange for this in the home, but even in a very confined space one can often work what to the uninitiated may seem wonders, as witness the photograph on page 345. This shows a miniature cine theatre, complete with projection room—and with seating accommodation for ten people, constructed in the attic space of a four-room bungalow by a Glasgow reader.

Some preliminary construction work was required as the attic was unfloored and there was no means of access save by a ladder. So a little stairway was built and flooring laid, by a local joiner. The water cistern occupied a central position and its removal to one end of the attic called for a visit from the plumber. The sides of the attic were filled in by affixing large sheets of composition board on to 4 by 2 inch struts, this being achieved without professional assistance. The rafters overhead were similarly covered in, with sheets of canvas stretched and painted. Lastly, a partition was erected across one end to form the projection room.

Electric power and lighting were led up from the

*(Continued on next page)*

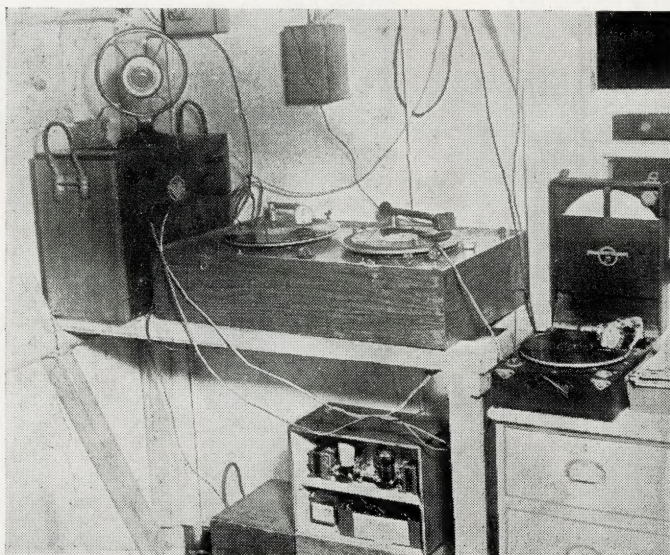


(Continued from previous page) house wiring—properly done, of course, in steel tube conduits, by a firm of electricians. The auditorium lights are controlled either from the doorway at the top of the stairs or from the projection room, which has its own light and two power points for the projector. A power point was installed in the 'house' for a radiator as the attic was found to be cold in winter. With the addition of carpets, some curtains and a simple scheme of decoration the place was complete.

The screen is fixed permanently in position with a loud speaker concealed behind it. The projector, a Kodascope C, is also fixed permanently in position and has a 250 watt lamp in place of the 100 watt one supplied with the machine, which has been altered to give separate control of lamp and motor—a great convenience in projecting as it lessens the risk of showing "white screen" at the start or end of a film. A turntable, with pick-up and amplifier, is mounted beside the projector, to which it can be connected mechanically for synchronising talkies—these, incidentally, are 'home-

# FILM PRESENTATION

made' and are always a source of great interest to audiences.



Sound apparatus in the projection room of the Finchley A.C.S. Theatre

Films are screened before audiences, by the way, only when completely edited and titled and comments (and excuses) from the projectionist are strictly forbidden. A pleasant little touch is the provision of cigarettes and ash-trays at each show. "With this modest equipment," writes the owner, "many enjoyable evenings have been spent and even hardened critics from the Press and the B.B.C. have expressed their appreciation, which is very gratifying to a mere amateur entertainer." But not so mere as all that, dear sir.

Mr. R. W. Moore, of Lowestoft, has the right idea about home cinemas. "I set out to improve my home shows," he writes, "and introduce as much of the professional cinema atmosphere as possible into the drawing-room without going to a great deal of expense and without overdoing it." The italics are ours. They emphasise

(Continued on opposite page)

## How to Make A PORTRAIT ATTACHMENT FOR 3d.

TO users of fixed-focus cine cameras who wish to include close-ups or make titles, there is a very inexpensive means available.

Woolworths sell spectacle lenses of different foci at 3d. each. The lenses are numbered according to their focal length in inches. I have used these with very good results on a Pathe motocamera having the standard f/3.5 lens.

At full aperture it is not safe to shoot anything closer than 8 feet. If a spectacle lens, say No. 30, is placed in front of the camera lens, the infinity range is brought to within 30 inches of the camera and this is sufficiently close to enable the photographer to obtain a portrait wherein the face of the sitter occupies the whole of the screen.

The longest focus lens obtainable (which is No. 54) will allow of two heads to be included if the sitters

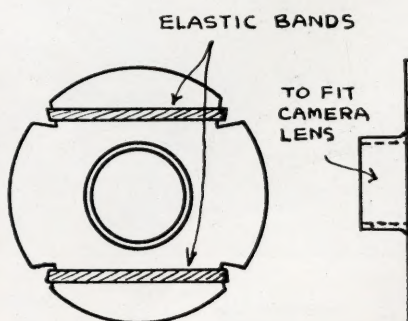


FIG 1

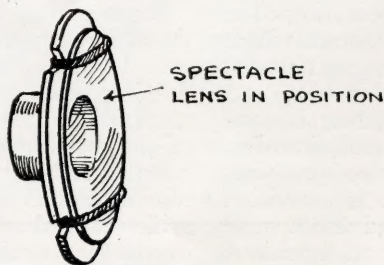


FIG 2

are stationed 4 feet 6 inches (54 inches) from the camera.

A convenient holder for use with any of these lenses is shown in the accompanying sketch and can be made from cardboard, given a coat of shellac varnish and afterwards painted dull black.

A disc of stout card is first cut one eighth inch larger all round than the spectacle lens. A short tube is made which will fit nicely into or over the camera lens. This is glued into a hole cut in the centre of the disc.

Four V-notches are cut at the edge of the disc to take two elastic bands. See Fig. 1. The spectacle lens is held in position by means of these bands. The complete attachment is shown in Fig. 2. The making of this portrait attachment will be found a very simple matter and easily performed by any amateur.—G.L.W.



# AND SHOWMANSHIP

what should be the activating principle of most amateurs and not only as far as presentation is concerned.

"I decided that just hanging up the screen on the wall was not good enough," Mr. Moore continues. "It looked too stark and bare and obviously cried aloud for curtains. And to have curtains one must have something to hang them on, so the only thing to do was to get to work on a suitable contrivance.

"My screen is a No. 1a Eastman Kodak (rigid) model and can be used either hanging up or standing in its frame. From very light three-ply I constructed a collapsible stage with two side wings, a top and base. The wings were made to slip into grooves at the top and bottom of the stage, locking into position by means of small flat pieces of plywood placed to act as 'stoppers.'

"The top of the stage was fitted with two grooved brackets which slide over each end of the screen and thus hold the stage and curtains off the surface of the screen, the whole assembly being fashioned like a large ornamental frame for the screen and forming a shallow recess when hung upon the wall, allowing the curtains to close and open freely. When assembled the whole apparatus was finished off in orange and brown Chinese lacquer, with suitable carved ornaments gold leafed.

## Simple Equipment

"The curtain runners, spring-type curtain supports, etc., were purchased from Woolworths whilst the curtains, of a silky but hard-wearing material, were bought at the local draper's. There was no difficulty in getting the curtains made up; they were mounted so that one cord opened them from the centre, drawing each well back into the wings, whilst another cord closed them again. A pelmet was also fastened across the top to cover the runners, etc., and the top of the screen where the brackets fitted."

One of our younger readers, Mr. M. G. Rendall, of Babbacombe, Torquay, has recently constructed his own

cine theatre, taking about two months over it—nearly all of his summer holiday.

"My projector," he writes, "is a Pathe-scope of fairly ancient vintage but it still gives a good bright picture and is very efficient. The small improvised stage consists of a large flat board placed on three packing cases and covered with a rug. A plank of wood on the front, placed vertically, is covered with brown cretonne.

"The curtains are operated by cords which go down to two spindles driven by a Meccano electric motor and



*Movie theatre built in attic by a Glasgow reader (see article)*

controlled from the operating box. The two foot-lights in home-made reflectors at the front of the stage are also controlled from here. The cinema is fitted with eight other lamps besides these; five of them are small red ones placed round the room; of the other three, one is by the "box-office," one above the screen and the other on the ceiling at the top of the room.

"This last is the original lamp that provided the illumination for the room before I converted it into a cinema. The box-office, incidentally, is made of plywood left over from the operating box and is complete with pigeon-hole. Every light is controlled from this operating box.

"As for music, my elder brother and I constructed a five valve portable radiogram which is used for records, but there is also a microphone through which announcements are made. The moving coil speaker is placed behind the screen and is connected by a three-way wire to the amplifier. We have an output of about two watts undistorted as the amplifier has a Class B output valve. There is an electric fire for the winter and a fan for the summer, both of which are brought into use from the operating box."

An unpretentious home cinema, but one which serves its purpose admirably, has been constructed by another of our readers, Mr. R. L. Marshall, of Sheffield. The screen is a piece of plywood,

40 by 26 inches, attached to the wall by rawplugs. This is covered with silver paper masked with dull black material. Alternatively a screen can be hung in front of it

*Owned by a boy of fourteen—the first children's talkie theatre to be built in this country.*

*(Continued on page 348)*





## CONCERNING CINE SCREENS

Now is the time when many of us are casting longing glances at the attractive screens we see at the dealers and decided that our own is no longer good enough. Progress! Progress! Or perhaps some haven't yet bothered to acquire a screen at all. After all, what's wrong with a sheet? We suggest that those who ask this question and really believe it to be a poser should ask for a demonstration of the new Lumaplak screens made by J. Denton, Ltd., of Engine Lane, Low Fell, Gateshead, Co. Durham, and in stock at most dealers.

The screens we used for tests we asked to be taken from stock which had been wrapped up for some time. The reason? We wanted to see how the cloth hung. It hung perfectly flat and even, the glass bead surface even better. The non-directional screen particularly appealed to us. Non-directional means that the light falling on the surface is evenly diffused and can be seen at all angles with full brilliance.

On test we found that the brilliance does not fall off until the observer is about 40 inches to the side of the screen, which means that the audience can see the picture at full brilliance even when they are sitting well to the side.

The Lumaplak is also made with a directional glass bead surface. The directional screen acts rather like a mirror or polished surface—the picture can only be seen at full brilliance if on the direct line between the projector and the centre of the screen. The light falls off considerably when you get to the side, but from a centre position it is of greater brilliance than the non-directional. Prices for the latter range from £4 to £12 and for the directional type (glass bead surface) from £5 to £15.

### SIEMENS MODEL D.

We have just had the opportunity of inspecting one of the long-awaited Model D Siemens cine cameras. Fitted with an astonishing variety of refinements it is a superlative example of the precision workmanship displayed by this firm in their cine products. The Model D is very similar in appearance to the popular Model A and is fitted with the features found on this particular camera.

It has a non-rotating winding handle which clips snugly to the side of the camera, the same type of footage

# WHAT'S NEW *in*

*In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.*



*New Siemens Model D. camera; the lenses are slid into position as required.*

indicator and a similar arrangement of speed control (8, 16 and 64 frames per second). On the Model D, however, an additional speed of 24 frames per second is available, enabling pictures to be taken at talkie speed if required. A single picture device is also fitted; this will be found useful for trick and animation effects.

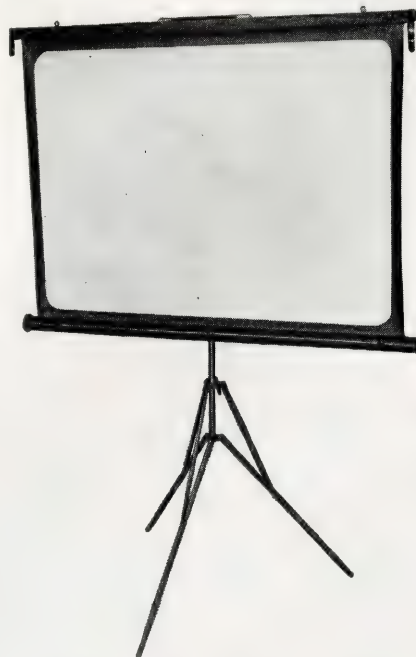
The ingenious daylight loading charger arrangement is also incorporated in the Model D, the camera being automatically loaded when the charger is placed in the camera. These chargers hold 50ft. of 16mm. film and can be obtained loaded with most brands of film stock.

The main feature of the new camera, however, is the optical system employed. Three lenses are fitted one above the other, as can be seen in the accompanying illustration, and the change over can actually be effected whilst shooting. This is a very important advantage, but care should be taken to see that the lenses to be used are set at the right focus before filming.

So as to enable the operator to see the exact field of vision covered by the various lenses when moved into position, the masks automatically come into position in the finder. The viewfinder, too, is very ingeniously constructed. By optical arrangement it enables the

operator to see the picture clearly and well defined, as it can be focussed to suit the eyesight. It is placed in direct line with the lens so that a clear picture as it will appear on the screen is obtained.

The mechanism (fitted to previous models) which automatically corrected the stop on changing the speed of the film through the gate is not incorporated in the Model D on account of the fact that it is a tri-lens model. Nevertheless, such an arrangement would be desirable and possibly this feature will be fitted to later models.



*Lumaplak screen on stand. A review of both directional and non-directional types is given on this page.*



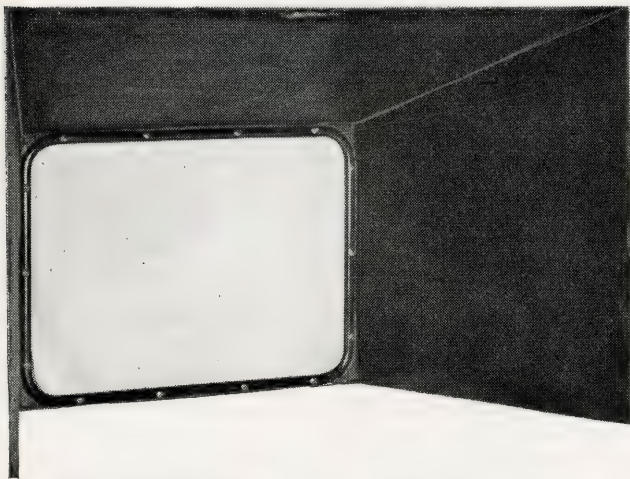
# APPARATUS *and* IDEAS

In fact, with the amplifier and loud speaker we used, which have a particularly good response,

Another useful device is a time release, enabling the operator to walk into the picture. A wire release for stand use is also incorporated. It is fitted to a small socket at the back of the camera.

The camera is of relatively small proportions— $5\frac{1}{2} \times 3\frac{3}{4} \times 5\frac{1}{2}$  ins. without lenses, but is somewhat heavy, weighing 4lbs. It is finished in black crystal varnish and all fittings are nickelled plated.

The motor is particularly noiseless (as it is in other Siemens cameras) and can be changed from one speed to another without any appreciable lag. We understand that the camera will be sold at a price in the region of £90, without lenses. A variety of suitable lenses (including Telephotos) can be obtained with standard screw thread fittings.



*Wilmac Translucia Screen (to be reviewed next month) with home-made hood for daylight showing.*

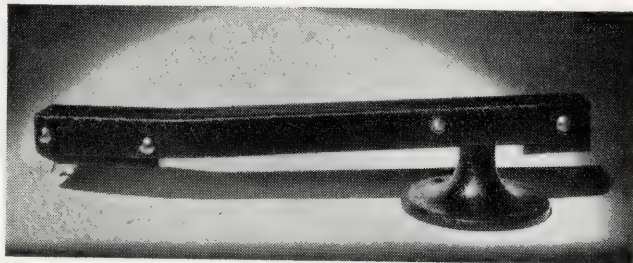
## FOR SOUND ACCOMPANIMENT

Many amateurs may sigh for sound on film, but they have the consolation of knowing that a sound accompaniment from discs, electrically reproduced with good apparatus, can give a standard of quality unattainable from sound on film, even in luxury cinemas.

The standard, in fact, has just been set higher than ever by a pick-up using an entirely new principle. It is the Rothermel-Brush piezo-electric pick-up, sold at two guineas. Utilising the peculiar properties of Rochelle salt, it is exceptionally light in weight, resulting in negligible record wear and non-magnetic, which means that the avoidance of resonances is very much easier.

These mechanical advantages alone would be worth while, but the pick-up in addition has a performance incontestably superior to any we have previously obtained. The frequency range actually extends from 50 to 10,000 cycles and over the greater part of this range the variation is not sufficient to be detected by the ear. And there is a complete absence of those peaks which so often make reproduction at big volume distressing.

The output rises steadily in the bass, giving ample compensation for the usual deficiency of the record.



*Rothermel-Brush piezo-electric pick-up which is capable of a remarkable standard of quality.*

we found it advisable to reduce the bass output from the pick-up. This is easily done by lowering the resistance of the volume control.

In spite of the extension of the response into the treble far beyond the cut-off of the average pick-up, needle scratch was quite unnoticeable when a record was playing. The brutal methods of scratch filters, which remove scratch only by cutting out the "top" completely, are now shown to be definitely obsolete and excused only by poor design in the pick-up.

We played first Gershwin's "American in Paris," a severe test for any pick-up, with its crashing crescendos, its soft solo passages, motor horns and general exploitation of the whole gamut of musical effects. The reproduction, it was immediately obvious, was in every respect an advance on previous standards. The realism in the bass was especially impressive. At first our impression was that the volume was not very great, but on going to the floor above we found enormous volume and an uncanny illusion of reality. On a piano solo by Paderewski, except for the masterly playing, not such as is heard in small suburban houses, it was impossible to detect, from other rooms in the house, that a piano was not being played on the spot. It was one more proof that when people complain of "too much volume" it is distortion which is really offending them.

The piezo-electric principle has also been embodied in a loud speaker. It is not suitable for reproducing the lower frequencies, but in conjunction with a good moving coil loud speaker, which handles the bass well, it provides a frequency range from, say, 50 cycles per second up to about 10,000. Practically all moving coil speakers used alone cut off at about 6,000 or even lower.

## MAKING A GOOD SPLICE

Making a good splice is a simple enough job, yet it is not often one comes across a film of which one can find no fault in this respect.

Much depends on the splicer, of course, but one of the chief reasons why your film breaks just at the crucial moment—it always seems to be at the crucial moment—is probably due to slipshod application of the cement. We have recently been testing a good brand that has proved to do its work well—Mastral, a sample of which has been submitted to us by the Amateur Cine Service, of 52, Widmore Road, Bromley, Kent. It sells at 1/3 in a neat bottle, with brush and stopper.



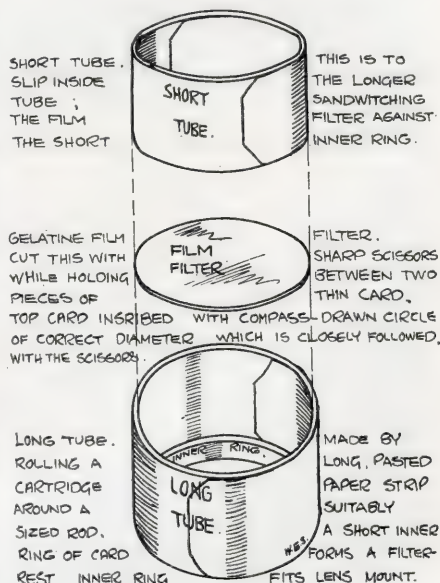
# Readers' PRIZE-WINNING Hints

EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Hints for our December issue should reach us not later than October 29th. Address your entry: Hints Competition, The Editor, *Amateur Cine*

World, Link House, 4-7, Greville St., London, E.C.1.

An idea for cheap light filters wins half-a-guinea for Mr. William E. Stuckes, 123, Chessel Street, Bristol, 3. The descriptive drawing shows clearly how it is carried out. The various photographic manufacturers supply the gelatine filters required very cheaply. Care must be taken not to make the longer tube too long, otherwise dark cornered pictures will result. The filter must not

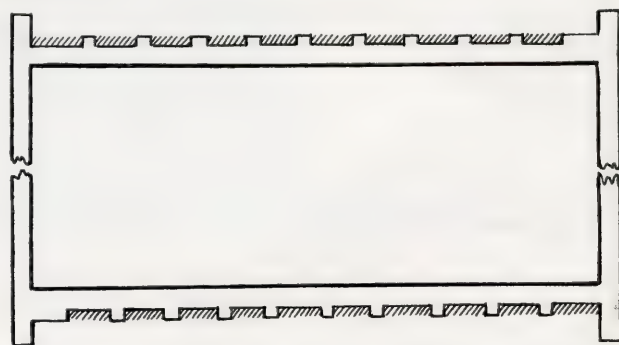


*An idea for cheap light filters.*

be touched by hand, otherwise its optical perfection will be impaired. When cutting it hold it between two pieces of thin card and when not in use tip it out of the hood into a pill-box.

Half-a-guinea is also awarded for the following details of the method by which Mr. T. H. Crawley, of 15, Leigh Park Road, Leigh-on-Sea, constructs his processing frames to avoid damage to the wet films. Instead of the usual nickel wire spikes set in the dowelling, spacing is effected by means of grooves which are easily cut with a sharp knife. The film winds naturally into or out of these grooves with no risk of damage to the soft emulsion. With a simple frame winding is made easier if the centres of the grooves in the top and bottom bars are 50 per cent. out of phase.

When a drum (containing about 9 spacing bars) is being constructed, the helical path for the grooves is easily found by winding and correctly spacing a used film on the drum and marking the spaces between turns by pencil. The film is then unwound and the grooves cut in correct position as indicated by the marks obtained.



*Method of constructing processing frames to avoid damage to the wet films.*

## Film PRESENTATION

(Continued from page 345)

("I have experimented with different surfaces, including flat white and home-made bead and have at last satisfied myself by buying a rigid bead screen," writes Mr. Marshall).

"The curtains are made of velveteen mounted on runners and rails held out in front of the screen by brackets (all the fittings can be bought at Woolworths). They are operated by remote manual control on the weight and pulley system. The lights are mounted on each side of the screen on large brackets; they consist of six 15 watt sign lamps (small size) in orange, green and red. These are wired to a switchboard containing three switches and a dimmer. A colour can thus be dimmed, switched off separately and another colour 'faded in' as it were and some interesting colour combinations obtained.

"The room light, which is a standard lamp placed at the side of the screen, is also wired to the panel of switches."

In contrast to the home cinemas described above is

the talkie theatre owned and managed by a fourteen-year-old boy which was recently opened at Norwich by the Lord Mayor, Alderman J. C. Jex. This cinema, which was equipped throughout by Gaumont British Equipments, Ltd., is the first children's 16mm. talkie theatre to be run in this country. It cost £1,500 to build and equip. The owner, Alfred Warminger, has been running a silent 16mm. theatre in Norwich for over a year, the venture proving so successful that his parents felt justified in financing the "Enterprise," as the new theatre is called.

The price of admission is one penny for 300 of the seats and twopence for fifty at the back of the hall. Long before the theatre opened there was a queue outside of more than a thousand children. The entire staff of this children's theatre consists of children. Alfred himself is manager, operator and general technician, his sister takes charge of the pay box and two friends act as attendants. The apparatus consists of a 16mm. sound-on-film projector and a non-sync. gramophone attachment which is run in conjunction to provide incidental music. (Photograph on page 345).



# A BEGINNER DISCUSSES *his* PROBLEMS

**P** We recently presented a cine camera to a young man without any previous cinematic experience and told him to go ahead. Some of the questions that have puzzled him have already been answered in "Amateur Cine World." Here he himself describes his own experiences—together with many random comments by the way—when making his first holiday film.

**O**NE reads quite a lot about the necessity for getting *rhythm* into a film. Apparently there is a man called Pudovkin and a thing called "montage"! Incidentally, talking of montage, I am told that the Russians created it purely because they were so hard up that they never knew where their next fifty feet were coming from.

## *The Birth of Montage*

Every foot had to be vital and since they couldn't afford to expend film in the lavish Hollywood manner they had to cast about for ways of *suggesting* economically what the Los Angeles plutocrats showed in more materialistic, concrete form. And that's how montage was born. Rather a shock for the highbrows, but a great comfort to the average sort of amateur like you and I who is frequently faced with the same economic crisis as were those highly original Russians.

Montage, then, (our betters tell us) provides one way of getting rhythm into pictures, but it is my experience that it is a dangerous thing to juggle with if you have not yet acquired a thorough working knowledge, born of experience, of cinematic technique. I feel that rhythm has to be inherent in a film; you can't inject it satisfactorily into a production by the editing alone. It has got to be there in the camera work, latent, perhaps, but readily susceptible to the cutter and splicer.

## *Concerning Rhythm*

The subject of each picture, so the experts tell us, dictates its own rhythm. Exciting, dramatic action—quick cutting; idyllic scenery—longer lengths of film to ensure a series of pictures of a smoothness consonant with their peace and dignity. And then you can juggle about with them, contrasting one scene with another and driving the contrast home, while heightening dramatic effect, by cross cutting and heaven knows what else.

That's all very well, but what if you have taken a film that does not lend itself to such methods? A



*This is an actual still from the author's first holiday film. It shows a pleasing sense of composition.*

travel film, for instance. If it consists almost entirely of beautiful scenery, each scene has to be fairly long if you are to avoid scrappiness and jerkiness, but the trouble is that by making them all of appreciable length there is the very real danger of the film being slow and boring.

Of course, superior cinematographers will tell you that your travel film had no business to consist almost exclusively of scenery. But the fact remains, mine does, and so, probably, does many another holiday travel film taken by a beginner. Not much use telling us what we ought to have done after we haven't done it! Such well-meaning advice helps us for next time, of course, but is of no great service to us for the maligned film we are about to edit.

## *No Illusions*

The editing of my own travel film (the second film I have so far taken; the first was of a collection of relatives, alternatively grinning and gaping at the camera, but they like to see themselves on the screen, bless 'em! and laugh uproariously at anyone who looks a little worse on the silver sheet than they do)—as I was saying, the editing of my own travel film gave me a lot of bother, but quite a lot of enjoyment. But in order that you can judge for yourselves whether the methods I followed were right or wrong, I had better give you an outline of what the film is and how it was taken.

I have no illusions about it. Kind friends say it is good, probably because they have never seen any better. Did you take it all yourself? they ask. Fancy that, now! Isn't it good, Joan? You follow the reasoning? The film is good because I have taken it myself. Let us enjoy our glory while we may for when amateur cinematography is more widely practised many of us will tumble from

*(Continued on next page)*



# TOO SHY to Get Good Pictures!

our pedestals unless we have the common sense to learn by our mistakes.

Well, this is a film of a fortnight's holiday in the Bernese Oberland. It was to be a travel film such as you see at the news-reel theatres, not a mere personal record of a holiday abroad. You see, I thought I might have been able to sell it to the travel agency who carted me there and back! This, I believe, is an unparalleled example of the triumph of hope over expectation. The travel agency has not seen the film and I'm afraid they never will.

Being a travel film of professional-like calibre there was no place in it for shots of my friends' luggage being brought aboard and the usual clouds of smoke belching from the funnels, and the creamy wake of the steamer. It was as well that I had decided against them, for, it being a stormy crossing, I should never have been equal to filming them.

I stayed at a little village not far from Interlaken and in accordance with my pre-arranged plan, did not shoot a single foot for the first four days. During those four days of glorious weather I took my camera with me nearly everywhere I went, sighting views through the finder and, as each vista proved finer than the last, congratulating myself on not succumbing to the temptation to shoot indiscriminately. I made notes of where I should shoot and what I should shoot.

## Weather Vagaries

On the fifth day, the day on which I had decided to begin filming and tell Flaherty just where he got off, it rained incessantly and continued to do so, with brief intervals of attenuated sunshine, throughout my stay. Despite the vagaries of the weather, however, I still think my plan was a wise one. After all, when it did stop raining I knew just where to go to get a good picture. Had I shot haphazardly I should have bagged many indifferent ones with the good and have had the mortification on many occasions of coming on a better view of a scene I had just filmed.

Now most of the professional travel features of Switzerland I have seen were of winter sports, so that against the background of majestic scenery one had interesting

(Continuing "A BEGINNER DISCUSSES HIS PROBLEMS"  
from previous page)

action. But during the whole of my fortnight's stay, although I saw plenty of snow, I did not come across a single ski-er, nor did I see anything even remotely resembling a pair of skates. So the film had to be a scenic pure and simple—theoretically, at any rate.

But even a scenic, I contend, must have some human interest. Well, then, some of the villagers must come into it and any quaint character I could find. I gave an old woodcutter a franc to pose for me and realise now what a fool I was to have done so for had I caught him as he went about his work oblivious of the camera, I should have got a far more interesting shot.

## Shyness!

I should like to make a digression here and ask whether other amateurs suffer from the same diffidence as myself and lose opportunities of getting good shots through being shy of pushing themselves forward. Certainly, I know of one amateur who does not suffer from this inferiority complex. At a public function I

attended with him recently (he to film and me to learn) he elbowed his way to the front of the crowd and even got mixed up with the group of distinguished personages who had come to grace the ceremony.

His method was a simple one. Directly anyone barred his progress, be it policeman or lesser breeds without the law, he would stick his finger into his waistcoat pocket as if about to produce a card and murmur loftily: "Press." At that magic word an avenue would always open for him.

Had any official asked to see the card closely he would have found that it was an ordinary visiting card! But, says my friend, in the stress attendant on public functions of the milder sort, they seldom do. The possession of a cine camera seems to carry authority with it. And even if closer inspection was demanded, I have no doubt that he would be ready with some explanation to excuse the fact that the only connection he had with the Press was the possession of a certificate to show that he was a registered reader of the *Daily Mail*.

I do not condone such practices and not only because I should not care to carry them out myself. As the

(Continued on page 375)



Unintentional under-exposure, says the author, was responsible for this attractive silhouette-effect. This is an enlargement from a frame in his film



# CONSTRUCTING INTERIOR SETTINGS

## on the UNIT SYSTEM

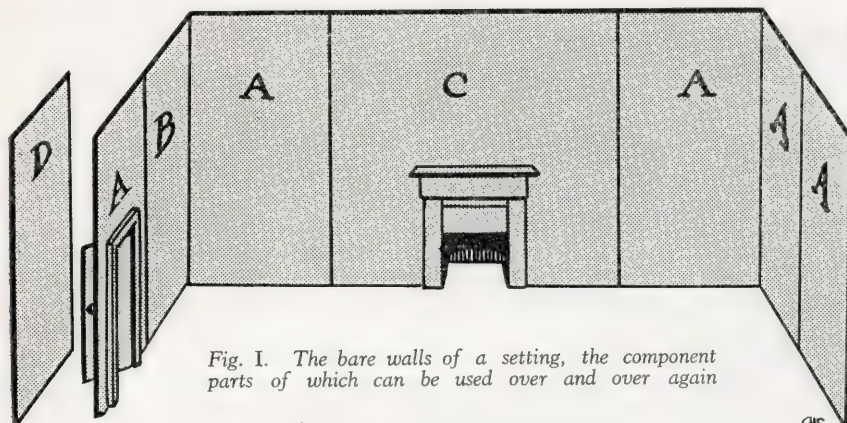


Fig. I. The bare walls of a setting, the component parts of which can be used over and over again

This is the third article in our series on designing and constructing sets. Previous articles have dealt with out-door sets, interiors, scenery "in the round," modern settings, everyday settings and matching interiors and exteriors. Next month: Colours and painting

By GEORGE H. SEWELL,  
F.A.C.I.

I CAN only deal briefly with the problems of design. It would take more than a complete issue of *Amateur Cine World* to handle the subject fully.

The art director should have a knowledge of the script and the director's ideas as to the characters and characteristics of the people in the film. In human existence people make their own surroundings. Six families moving into a row of six identical houses will produce six sets of interiors which are definitely individual.

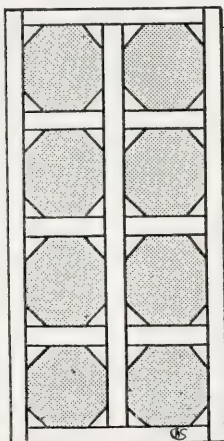
Having studied the script, the art director should confer with the director and the cameraman as to the handling of the particular scene, its mood, its importance in the film, and to a certain degree the movements of the characters within it.

### Prepare Scale Model of Setting

Then the first design can be roughed out and I have found it useful at this point to prepare a scale model of the setting. An excellent range of small metal figures can be obtained at Woolworth's, and if necessary these can be further modified with a few dabs of paint. The model can be built to conform in scale with these. It can be simply constructed with slabs of cardboard, painted with poster colour and can be comparatively crude.

The director, cameraman and art director can learn a lot from such a model, and a Leica can again be brought into action. The director can try out the movement and grouping of his characters, the cameraman with a viewing frame can try out angles and, with a few small electric bulbs and perhaps some of those useful spotlight hand torches as well, can experiment with his lighting effects. When the art director has modified the set in accordance with their remarks he can then go to work to prepare his finished drawings and make arrangements for construction.

Fig. II. Back of a unit flat, showing method of building and bracing the framework



If he cannot make proper working drawings himself, he should either give the work to a member who can, or learn the elements of the job himself. For the sort of simple work he will do, it will not be difficult, and it enables him to state his requirements precisely and unmistakably.

Methods of construction will be affected largely by the studio and storage facilities of the Club, but scenery should always be of as substantial character as is possible in the individual case.

This particularly applies to the setting up of 'interiors' out of doors, so that they can be lit by natural light and thus save electricity. Such scenes should be built with their backs to the light so that brilliant sunshine does not shine directly into them and cast unnatural beams and shadows, while if necessary the otherwise open roofs can be covered with muslin to diffuse the incoming light.

The main lighting will then come from the sky, while the modelling lighting can be done by means of hard and soft reflectors. A good deep lens hood is needed on the camera in this case.

While such a method is economical, it is somewhat risky in this very variable

climate, and in any case it is undesirable to leave the set out until the next shooting, particularly if the Club only works at week-ends. If a Club works in a local hall it will also be faced with the same problem of dismantling and storing, and it is only the most fortunate Club that will be able to erect a set and keep it up until all the

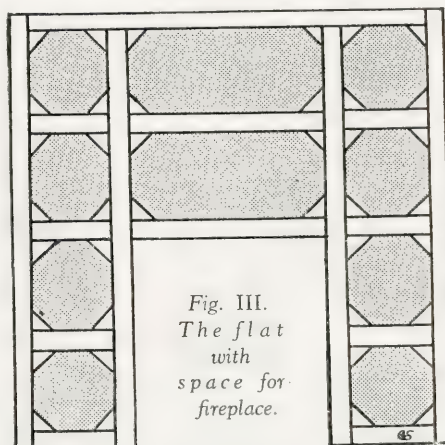


Fig. III.  
The flat  
with  
space for  
fireplace.



# On THE USE OF "FLATS"

scenes in it have been shot.

Here again is where the camera will prove invaluable to the art director, in recording, not only the arrangement of the set, and the furniture within it, but the position of every other little thing, such as a vase of flowers, the poise of the flowers in the vase, the position and arrangement of a pair of gloves flung casually down, and other things which, although small, must be exactly duplicated to secure accurate continuity. For this internal record work I do not recommend the Leica. A Studio-type camera using half-plate, or 10 in. x 8 in. plates, while being more expensive to run is much more useful. A second-hand camera of this type can be picked up quite cheaply, and its advantage is not only that it gives a large size picture which can be referred to at once, but also produces Production and Publicity stills of the size most calculated to im-

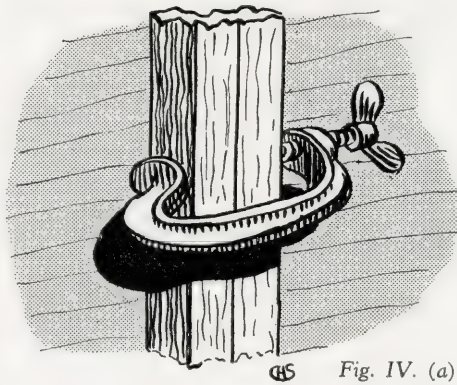


Fig. IV. (a)

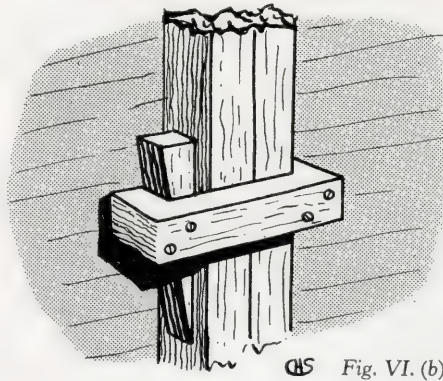


Fig. VI. (b)

Fig. IV. (a), showing how flats are built up into a set by being placed edge to edge and screwed home with a clamp. Fig. IV. (b), alternative method, using wooden cramps and wedges.



Fig. VI. Showing how foot of strut is secured to floor by means of angle iron and hand screw.

(Continued from previous page)

press editors and the public—and incidentally they are more likely to be pin sharp than miniature pictures taken hurriedly under the harassing conditions of production. The "Still" man with a large and impressive camera cannot be hurried.

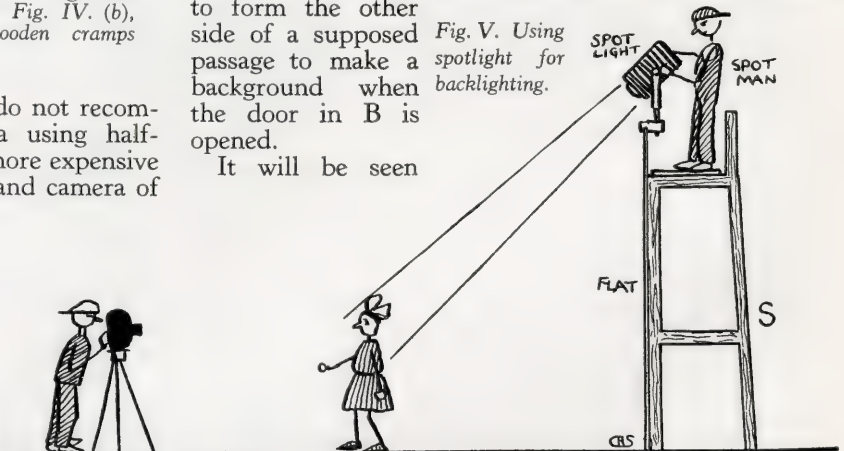
Even the lucky Club not troubled with the problem of dismantling during the taking of a scene has to take it down when it is finished with and erect the next set. It is obvious that if an entirely new set is designed and made from virgin material each time the costs will rapidly mount up until they exceed the financial abilities of the Club. What is wanted is a method of using and re-using the same material, and the professional studios have long availed themselves of such a method. It is what might be called the "Unit System," and because the units used in it can be used again and again it is possible to make them much stronger and more substantial than if they were to be put up temporarily and then destroyed to make room for others.

## "Flats" Built Up to Form Walls

The basis of this system is a number of "flats" of given size, which can be built up to form walls. Flats containing fireplaces, windows, and other architectural units are also prepared and constructed to fit into the system, and then when the scene is done with it is disassembled and the component flats re-assembled in different order to form the next scene. The arrangement is indicated in Figure I, which shows the bare walls of a setting. The sections marked A are flats of a unit size. The section B is a flat of similar size but with a doorway built into it. C, containing the fireplace, is specially constructed for the job and fitted between the unit flats. D are unit flats of the same type as A placed to form the other side of a supposed passage to make a background when the door in B is opened.

Fig. V. Using spotlight for backlighting.

It will be seen



that all these things could be taken apart and the whole of the unit flats A, B and D stored in the minimum of space, only C having to be specially constructed for the particular scene. It would even be possible to have a stock fireplace and background, and to alter it for different types of scene by variations in the surface ornament and features of the mantelpiece section.

Such unit flats can be constructed of wall-

(Continued on page 376)



THIS IS HOW TO

# STAIN AND TONE YOUR FILMS

**L**AST month I suggested that certain films might be improved by the judicious application of colour—either by staining or toning—and I am devoting my space this month to a few practical notes on the method of achieving the results suggested. It will be recalled that I pointed out that staining simply meant dyeing the film, whereas toning was a chemical process involving a change in the chemical constituents of the film image.

## STAINING.

Staining is so simple that it might almost seem that no instructions are necessary. As a matter of fact the operation is simple enough. All that has to be done is to immerse the film for a few minutes in a suitable dye, rinse—and there you are! But many beginners will ask: What is a "suitable dye"?

There are several and they range from red, through all the colours of the spectrum, to blue. Johnson's supply bottles of photo tints in nine colours, most of which are ideal for the purpose of staining films; Burroughs, Wellcome have a series of four stains (red, yellow, green and blue) in Tabloid form; and (although I do not recommend it for normal practice) I have even used Stephens' inks for the purpose!

The chief factor to be borne in mind with regard to staining is that the depth of tint depends upon the strength of the stain. A deep tint is obtained by the use of a concentrated dye and paler tints according as the dye is diluted by the addition of water. Time of immersion has very little bearing on the tint. The film should be immersed just so long as is necessary for the stain to "take" evenly—usually a matter of three or four minutes only: although it may be longer in the case of films which have been "hardened." Immersion must be even throughout the entire strip.

The extent to which dilution should be carried out must be found by tests on short strips of film. Much depends on the effect desired; but, except for special effects (night-time, fireside scenes, etc.) it is a mistake to stain films too deeply. Nevertheless, it should be borne in mind that, owing to "dispersion" (a descriptive term, although not scientifically accurate) the enlarged picture as seen on the screen will appear of a rather paler tint than the "concentrated" picture on the film.

Another factor to be taken into



*A light blue is an effective colour for snow scenes, but make sure that it is a light blue and not the darker blue you would use for seascapes*

account is the "power" of the projector on which the film will normally be projected; a low-power projector will call for a paler film tint than a super-brilliant instrument.

After the film has been stained, it should be merely rinsed: prolonged washing will simply wash out the stain.

## TONING.

Being an incorrigible "apothecary" — partly because I like it; but chiefly because it is invariably cheaper to compound one's own

solutions—I cannot claim to have tried a great number of proprietary toners. Nevertheless, I know of no reason why any toner which is suitable for bromide papers and lantern slides should not be equally effective with cine films. Such proprietary toners as I have tried have yielded quite satisfactory results. Johnson's and Burroughs, Wellcome are names that come readily to mind in connection with toning preparations; and sepia, brown, green, blue and red are colours available.

For the amateur who wishes to compound his own toning solutions the following formulæ, which you can make up yourself, will be found to give excellent results.

## BLUE TONES.

Ferric ammonium citrate .. ..	25 grains.
Potassium ferricyanide .. ..	25 "
Glacial acetic acid .. ..	$\frac{1}{2}$ ounce
Water to .. ..	10 ounces

The thoroughly washed film is immersed in this solution until the required tone is reached, when it is removed and washed only until the high lights are clear. This toner acts as an intensifier and should therefore be used for films which are slightly "thin."

(Continued on next page)

By  
**HAROLD  
B. ABBOTT**



# Make Your Own TONING SOLUTIONS

(Continued from previous page)

## GREEN TONES.

Vanadium chloride (50 per cent. solution)	20 minims
Ferric chloride.. .. .	5 grains
Ferric oxalate .. .. .	5 "
Potassium ferricyanide .. .. .	10 "
Oxalic acid (saturated solution) .. .. .	1½ ounces
Water to .. .. .	10 "

A saturated solution of oxalic acid is prepared by dissolving one ounce of crystals in an ounce of boiling water. Add four ounces of the water of the formula and, when thoroughly cool, add the ferric chloride and oxalate. Dissolve the ferricyanide in a little of the remaining water and add to the mixture, carefully stirring the while. Finally, introduce the vanadium and add the remainder of the water.

The film should be toned until the colour is rather darker than required, and is then washed until the desired tone is reached. Any slight yellow stain may be removed by placing the film in a solution consisting of two grains of ammonium sulphocyanide to each ounce of water. The image is reduced in this toner and films intended for this treatment should therefore be well on the dense side.

## PURPLE, BROWN AND RED TONES.

The formula now to be given is a most useful one in that it offers a range of colours according to the extent to which toning is carried. Considerable reduction takes place during toning, which should be applied only to films possessing a good strong image.

(A) Copper sulphate.. .. .	15 grains
Potassium citrate (neutral) .. .. .	60 "
Water .. .. .	5 ounces
(B) Potassium ferricyanide .. .. .	15 grains
Potassium citrate (neutral) .. .. .	60 "
Water .. .. .	5 ounces

For use mix equal parts of A and B and dilute to half strength. Toning proceeds slowly and the colour changes from warm black to purple, then brown and finally brick red. The action may be stopped at any desired stage and the film washed and dried.

## SEPIA TONES.

An additional formula which I give below is for sepia tones. It consists of two solutions:

(A) Potassium ferricyanide .. .. .	100 grains
Potassium bromide .. .. .	25 "
Water .. .. .	10 ounces
(B) Sodium sulphide .. .. .	100 grains
Water .. .. .	10 ounces

The film is first immersed in solution A until every trace of black has disappeared and the image is of a pale yellow colour. It is then washed for five minutes and placed in solution B until the pale image is toned to a full, rich sepia. A final wash for 15 minutes completes the process.

In this sepia toning process the final image consists of silver sulphide which, though brown by reflected light

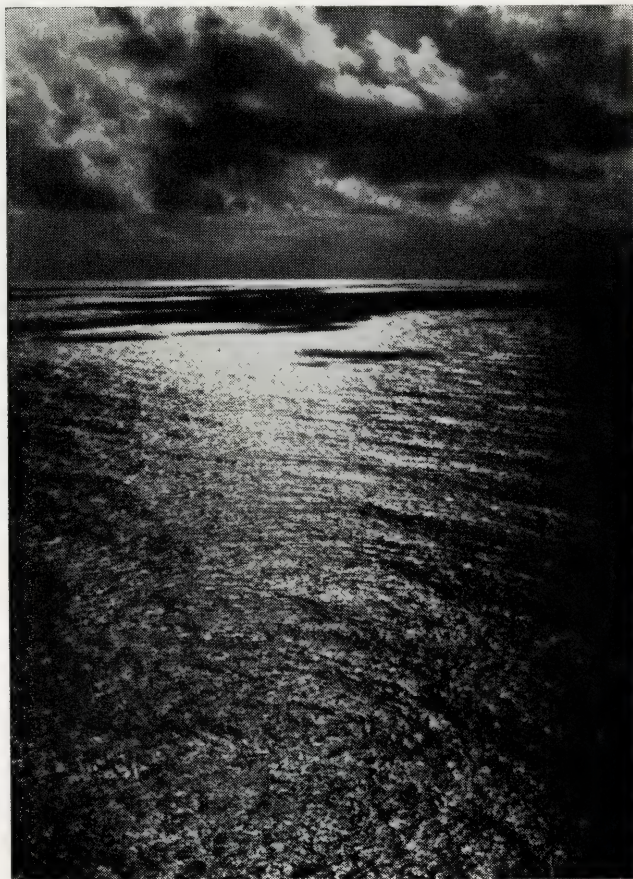
(and also by transmitted light if the deposit is thin), is apt to be somewhat opaque if the deposit is dense, and upon projection will appear to have changed colour but very little. It is therefore only satisfactory for use with films in which the original black image

does not consist of very heavily deposited areas.

The A solution keeps well if protected from the light; but solution B does not keep well in its diluted form: it should be freshly prepared just before use.

## IN GENERAL.

Success in toning depends upon scrupulous cleanliness,



the use of pure and fresh chemicals, and films in which every trace of hypo has been thoroughly washed away. Failure may invariably be attributed to neglect of one or other of these precautions.

Films which have already been through the projector prior to toning may have collected oil or dirt on the surface. This must be removed before toning is attempted by immersing the film for five minutes in a soda bath consisting of:

Sodium carbonate .. .. .	½ ounce
Water .. .. .	20 ounces

The cleansed film should be thoroughly washed and dried before toning is undertaken.

*Blue is the most satisfactory colour for shots of this type, but remember that blue toning is liable to "choke up" the image if you start with a fairly dense one.*



# TRY TRANSPARENT TITLES!

*You Can Make Very Effective Backgrounds With the Aid of a Sheet of Glass.*

*By*

GORDON BURDER

NEXT time you are making titles try using a piece of glass in place of the title board. Many varied and interesting backgrounds can be introduced in this way for short titles. Paper letters, such as hand-cut letters from magazines, etc., are best for this purpose. On the other hand, if you are good at lettering then you can put the titles straight on the glass and for this purpose a good opaque paint or cut out paper letters could be used. Of course, you will need some support for the glass; a picture frame would do nicely. All it will need is something to make it stand vertical—the two legs fitted to the rigid screen, for instance.

Having mounted the title on the glass, arrange behind and as close as possible to the glass objects suggestive of the film. For example, a film entitled "Our Baby," a selection of baby's toys placed at the back of the glass will make an appropriate background; for a travel film arrange a few guide books, tickets, etc., behind the glass.

The lighting required for this type of title should be sufficient to enable you to work at an aperture of  $f/8$ , which will give you sufficient depth of focus to include the surface of the glass to the back of the object set up. You will, of course, realise that soft or shadowy back-



*For use in Bell-Howell, Cinecraft, Ensign and Kodak titlers.*

grounds can be obtained by keeping the object away from the glass, thus rendering it slightly out of focus.

An unusual trick which gives quite a professional appearance to titles is to arrange the subjects forming the background about 18 inches behind the glass on which the lettering is mounted. Run the camera for a few seconds with the focus on the background. While the camera is still running, slowly change the focus to the lettering and after giving the customary length of exposure for the wording, change the focus slowly back again to the background.

## *Rice Paper for Backgrounds*

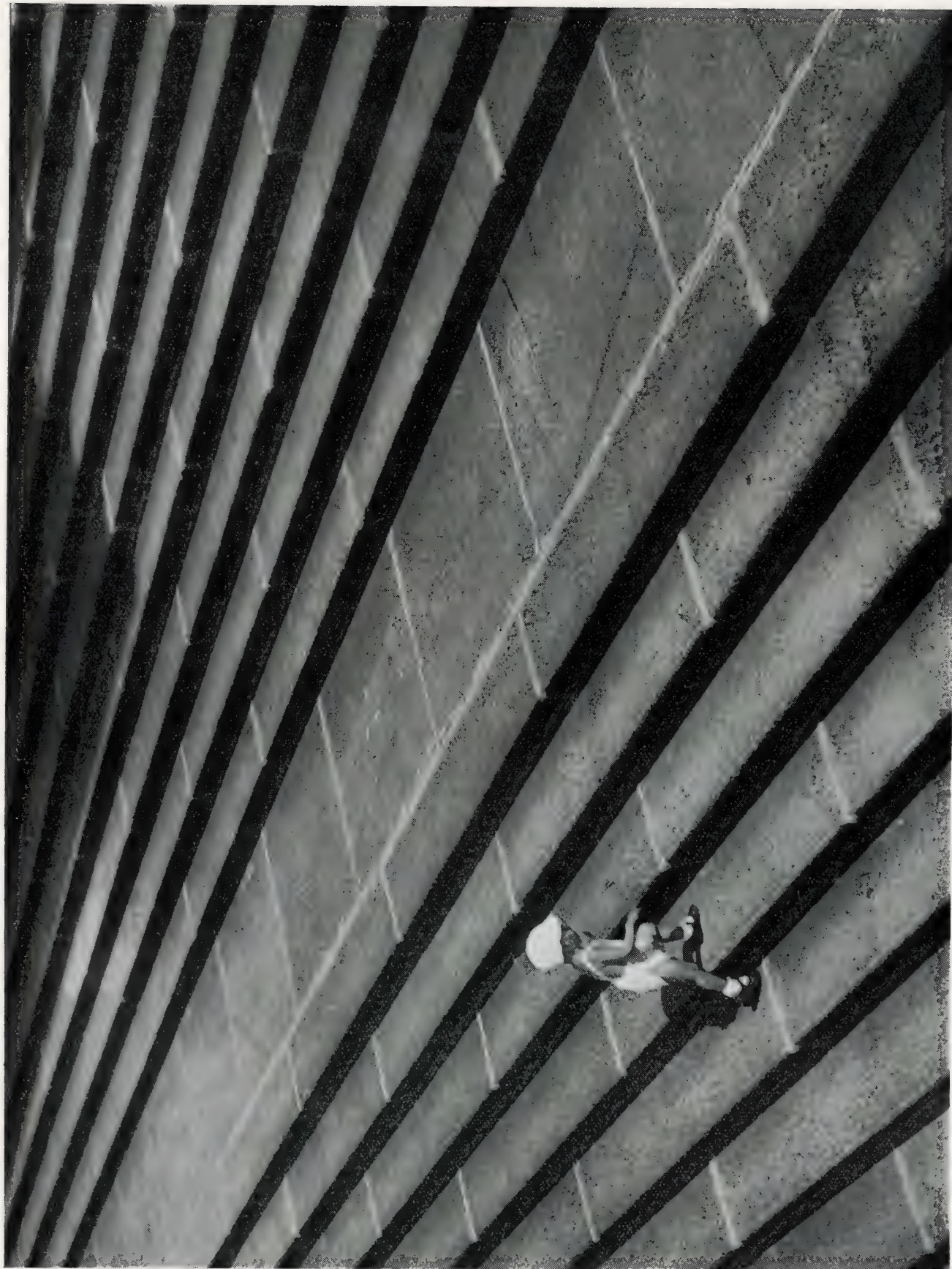
It may be as well to mention here that when making these titles by artificial light, care should be taken to avoid reflection on the glass surface. You can check this by viewing the title as near as possible from the lens viewpoint. Also, take care that the lighting of the titles does not reflect into the lens of the camera. If you are using the small titler, such as the Kodak or Bell & Howell, a 100 watt pearl lamp will give sufficient illumination. If you are using a larger kind of titler you will require two 100 watt pearl lamps.

Rice paper, of various designs, can be introduced as backgrounds with very pleasing results when the title is to be illuminated from the back. The method of making the titles is very similar to that employed for ordinary titles. First paint or write your title on the rice paper in the ordinary way. Then slip it between two pieces of glass to keep it perfectly flat in the frame. The title can, of course, be illuminated at the front, but the best results are obtained by lighting the title from the back, giving a silhouette effect to the lettering and showing up the design of the paper quite effectively.



*For Kodak Cine 8 and Pathoscope titlers*





*An attractive background for which you can supply your own title. For use in the larger titlers such as Kodak, Bell-Houell, Dallmeyer and Ensign.*



# The TECHNIQUE of FADES

THE methods of fading from one scene to another have not always been applied as they are to-day. Most of us will remember the device as the rather pathetic "vignette"—in which part of the frame image was faded out in order to re-introduce a glimpse of any required scene which had gone before.

Then a comparatively unknown American conceived the idea of fading the entire image as a means of gradually closing any scene. Of course, this meant a new name for the device; and, sure enough, a new one was forthcoming. They had invented the "iris-out"—shortly to be followed by its mechanical opposite, the "iris-in."

Now, to all intents and purposes, the archaic vignette has died a natural death. But the iris lives on as a device full of *meaning*—and one, therefore, that no earnest cinematographer can afford to neglect. This *meaning* of the device is not difficult to explain. It implies the smoothing-off of beginnings and ends of sequences (and even of complete films). Scenes, too, can sometimes be improved by the employment of irises; but where they (or their studio equivalent, the dimmers) are too frequently used, there can be some detraction from the workmanship of the film. This, in my opinion, was well exemplified in the case of "Catherine the Great."

The more recent fades are definite improvements upon the semi-original irises. Some of them come from the professional side: but they include also a number of forms recently developed by the writer prior to his obtaining provisional rights. Briefly, these newer fades can have serrated (sharp) or diffused introductions: and they can be made to operate not only from the centre but from any indicated part of the framed image. This is decidedly better cinematography than

*There are several methods of using and obtaining fades. Many of them are good and sound: but some are hardly representative of good cinematography. The accompanying article touches on the theory of fades and deals in full detail with methods which are readily available to the amateur and which he can quite easily carry out.*

By  
SIGURD MOIR

But it nevertheless is undesirable—in that it hardens detail as the fade comes in and softens it as the fade goes out. Also, if you are working at an already small aperture, it is impossible to fade the picture right out.

In order to avoid these complications it is necessary to use a separate adjustable diaphragm permanently affixed at a distance of about 2 inches in front of the normal lens. This will not only enlarge the scope of the fades but will further keep the perspectives in true alignment throughout the continuance of the fading.

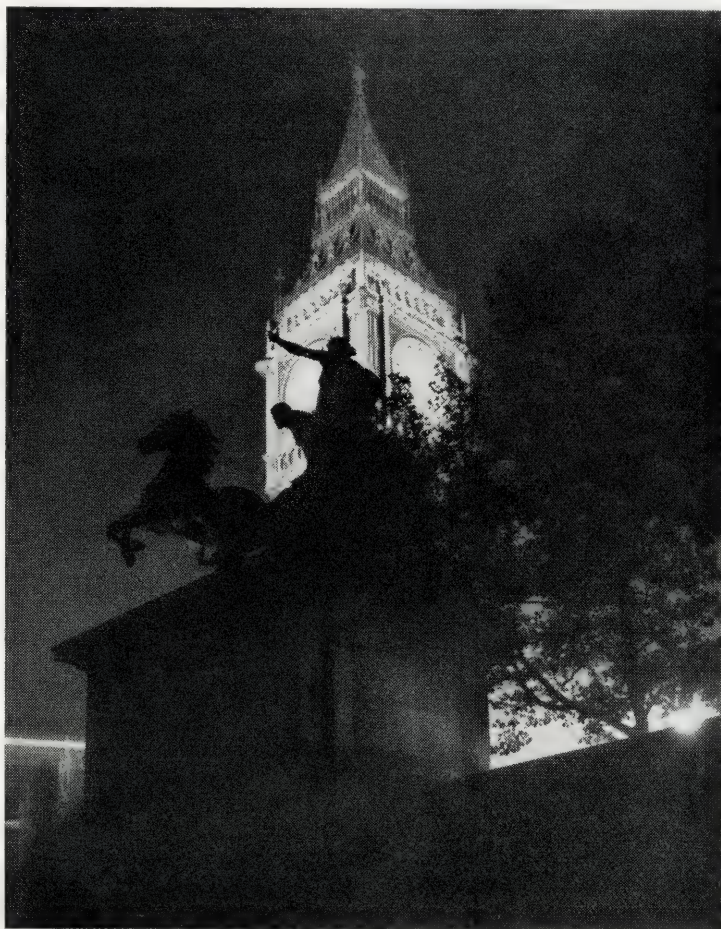
In studio or indoor work pleasing "fades" of this kind can be secured merely by using dimmers in conjunction with the lighting.

The first of the more purposeful fades is that which is applied in the form of a travelling iris. Others—departing from these but not actually advancing beyond them—include the "curtain" fades, lateral fades, vertical fades and the latest co-movement devices. These and the methods of securing them are further outlined below.

The travelling iris differs, of course, from the original device in that it can operate fades to or from any part of the frame whatever. To secure these effects it is necessary to use an iris much larger than that normally employed

"Race Against Time" is the title that suggests itself for this superb shot of Boadicea's statue filmed in semi-silhouette against Big Ben.

with the lens and to use this at the recommended distance



(Continued on next page)



# NEW IDEAS *in* FADES

(Continued from the lens itself. Then, in order to secure the necessary travel, the diaphragm must be arranged to move freely about the optical centre.

For this purpose a metal arm may be extended from



the tripod head and the moving diaphragm itself loosely attached by means of two ball and socket fittings or merely a couple of threaded angle arms (either combination being capable of giving all the movements required). It is interesting to note here that one enthusiastic amateur, unable at once to find the necessary accessories, made temporary use of stout copper wire and proceeded forthwith to secure excellent results. The iris diaphragm itself may be purchased (preferably new—but second-hand, if sound) and adapted in any convenient manner for permanent use.

Certain other of the special fades also require a little in the way of apparatus—although this may often be found cheaper than that used in connection with the more elementary fades.

Simple vertical and horizontal fades may be effected merely by manipulating a blackened postcard an inch or so before the front of the lens. Oblique or inclined fades may also be effected in this way—though it is essential here to keep the angle of application constant throughout any one film; and reference may here be made

*Above: A striking view of the Palazzo Vecchio, Florence, the lion of the Loggia dei Lanzi providing very effective foreground interest. Right: Home-made device for securing co-movement fades (see article).*

to the permanent single-slide fade originated by the writer.

In the case of oblique fades a commencement may be made at any of the four corners of the frame—one of which is usually indicated by the action or particular method of planning. For the rest, the slide should be steadily moved throughout its whole play.

A type of fade at present very popular is that making use of co-movement between two separate shutter blades—which is now (as far as I am able to ascertain) publicly explained for the first time.

## Simple Device for Obtaining Fades

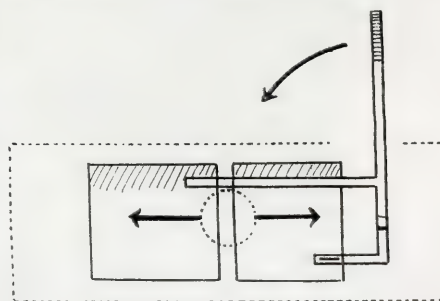
The device consists simply of a pair of sliding shutters arranged to open and close about the centre of the lens. Thin sheet metal has been used in the earlier models (made in the loft devoted to my various hobbies) and any suitable design in which the principle is incorporated may be used. Perhaps the simplest is that shown in the sketch, a glance at which will show that the only operation required is a slight movement on the control arm.

The finished device must be soldered or otherwise attached to a lens hood of the type normally used with the camera—after which attachment and detachment become extremely simple matters. In use, the sliding shutters may be arranged to approach the edges vertically, horizontally or at any angle according to the inherent action movement of the film itself. And, conversely, the same applies when the device is used to close a scene.

\* \* \*

Although the subject of fades has been discussed at the fullest length possible within the generous limits permissible, it is hardly correct to close without some

reference to the *natural* fades—many of which are possible within the normal scope of cinematography. For instance, films can be opened by arranging that the action



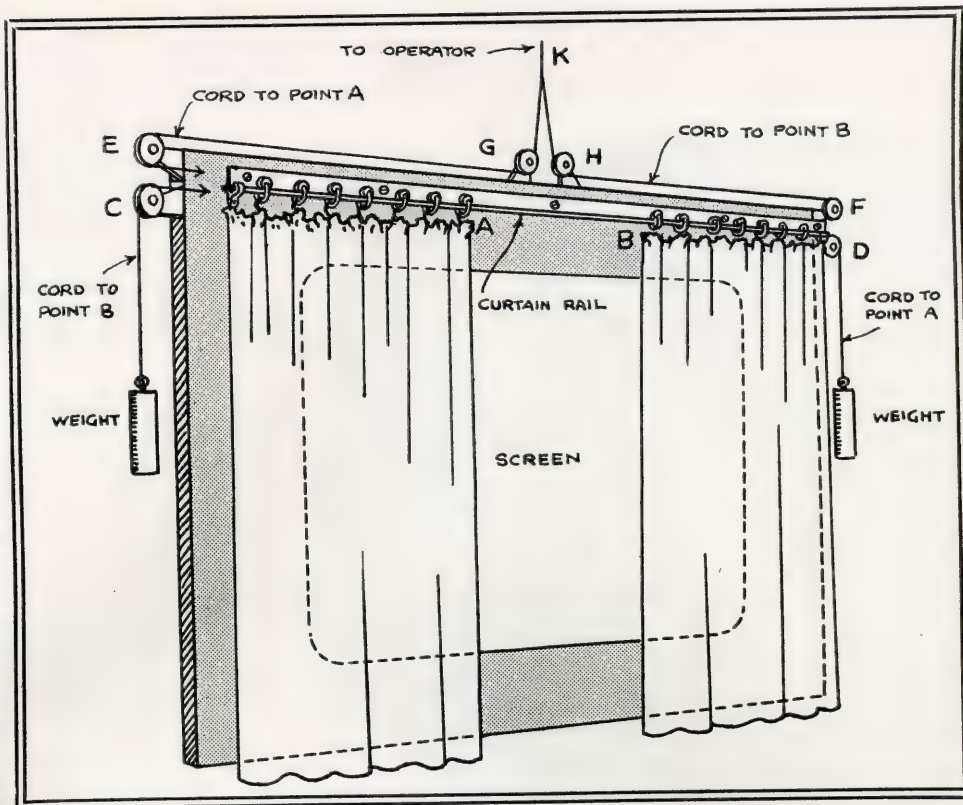
(preferably indistinct or blurred) will “run” into the central focus of the opening frames. Then, as an example of closing some readers may remember how Eisenstein ends one of his Odessa sequences by having the sail of a large ship gradually cut out the line of vision of the lens.

Finally, if it be desired to dispense altogether with the final fade, interest may be led right out of the picture on a shot in which the action itself recedes into the distance. Thus, Norman Reid, of the C.S. Cine S., closes his abstract “Penny Wise” by allowing the electric train used in his final sequence to disappear into the absolute background of the frame—a particular case which has already earned favourable comments from the Editor of *Amateur Cine World* himself.

*Editor's Note: Owing to the requirements of talkie technique, the practice of fading and dissolving in the camera is not now practised by the professionals. All such effects are added afterwards in the optical printer.*



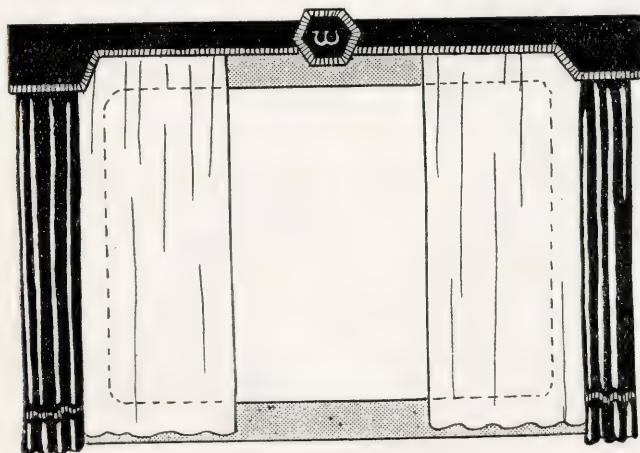
Designed  
by  
Geoffrey  
L.  
Wollaston



TO those readers who are able to adapt a room as a permanent projection theatre, the following notes should be of help in adding that "professional touch" to their entertainment.

The arrangement consists of two curtains opening outwards from the middle of the screen. They are suspended from one of the many types of brass curtain rail now available, having small rollers which run very easily. The illustration indicates that the curtains are maintained in the drawn position by weights attached to the first roller of each curtain by thin cords at A and B. The cords pass over the pulleys C and D respectively. The curtains are opened by two cords, also attached to points A and B, and passing over pulleys E and F, and also G and H, where they are knotted together at K to form a single operating cord.

This operating cord is preferably brought to the



operator via the ceiling or picture rail and terminates in a ring or loop and thus can be secured to a hook or cleat. When the curtains are required to close the cord is released and the weights come into operation.

## Simple Draw Curtains for the SCREEN by

### Remote Manual Control

The reason why the weights are caused to close the curtains is that lighter weights will be necessary, due to the inherent springiness of the curtains when drawn back. In other words, if the weights were arranged to pull back the curtains, they would have the additional work of compressing the material into folds.

It is advisable, in selecting the curtains, to avoid heavy material. Voile is very suitable and cheap and is partially transparent, giving a good effect. Heavy material, such as plush, may be used to conceal the curtain rail, pulleys and weights, arranged as in the smaller illustration.

Small pulleys of the "Meccano" type may be used, supported on blocks of hard wood, with a round-headed screw to serve as an axle.

### OUR READERS SAY . . .

Congratulations on the last number of *Amateur Cine World*. It is not only keeping up the high standard it set previously but is actually improving on it. Every line is readable.

R. L. MARSHALL—Sheffield.

I was recently introduced to amateur cinematography and to-day I made the acquaintance of your magazine. As a result I am already an enthusiast.

E. GRAHAM—Reading.



# FUNDAMENTALS *of* INTERIOR LIGHTING



**T**HE long winter evenings are now practically upon us and many amateurs will again be turning their attention to interior work. There are others, however and these are possibly in the majority—who have already put their cameras away and who do not anticipate any winter activities other than the editing and titling of their summer films. In the main this is not due to any lack of enthusiasm, but rather to the fact that they have vested interior work with a halo of difficulties, calling for specialist knowledge of lighting and set construction.

It is true that the expert in charge of lighting in a big studio is a highly qualified man, but his work is based on very simple fundamentals. It is his sense of artistry rather than his technical knowledge upon which he relies for his results. Once a few basic principles have been mastered most difficulties will start to fade.

At present we will not discuss any of the specialist forms of lighting, such as those used to produce dramatic effect, but will concentrate on what may best be called 'plain lighting' and which is really an artificial approximation of ideal outdoor conditions. In an ordinary daylight scene the whole of the light originates from one source—the sun—but this source is so far distant and its light falls upon so many reflecting surfaces that we may consider a scene as really being illuminated by one

*The principles of interior lighting are based on those for outdoor work, in which the sun is the only illuminant, aided by reflectors, etc. In this indoor scene taken by natural light, notice the effect brought about by the use of reflectors, particularly in the lighting of the pail.*

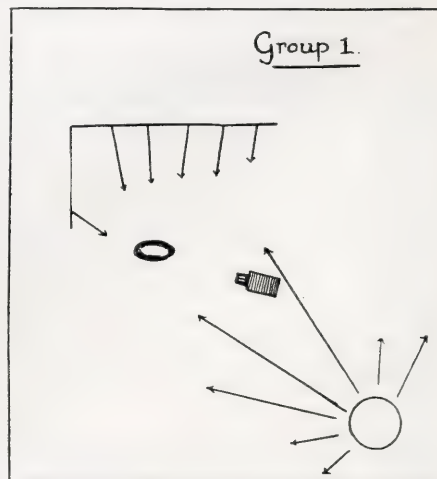
major source and myriads of subsidiary sources. By Let us imagine that we wish to take an ordinary outdoor portrait of a friend. We will further imagine that the sun "SHUTTER" is shining at a convenient height in the heavens, with a few fleecy clouds floating by. To complete ideal conditions, we have a variety of backgrounds to choose from.

First we will take our friend to the middle of a field and seat him facing the sun with the camera directly in front of him. Both sides of the face will be receiving equal illumination and the resultant picture will be entirely without character. This is what is known as 'flat lighting' and is very much to be avoided.

For the second attempt our subject is turned through a right angle so that the sun bears directly over one shoulder. Moving the camera round to face the sitter we try again. This time, instead of both sides of the face receiving equal illumination one side is receiving very much more than the other and the result is to give a harsh contrast between the two sides of the face. This is an example of 'hard lighting.'

These two experiments bring us to a basic principle for all lighting problems, both exterior and interior. This principle may be briefly stated as follows. The lighting of a set or subject should in itself produce a certain contrast. The exact degree of this contrast must be controlled to avoid a lifeless result on the one hand and a grotesque result on the other.

Returning to our sitter, we leave the field and select a position in the garden where he can be seated at an angle of about 30 degrees with the sun. On his shadow side there is a light coloured wall or side of a house, which, whilst not necessarily appearing in the picture; reflects a certain amount of light on to the shaded side of his face. Taking advantage of a thin cloud passing across the sun, we make the exposure. The diagram shows





# How to Take Simple Groups Indoors

the principle, reduced to its simplest fundamental.

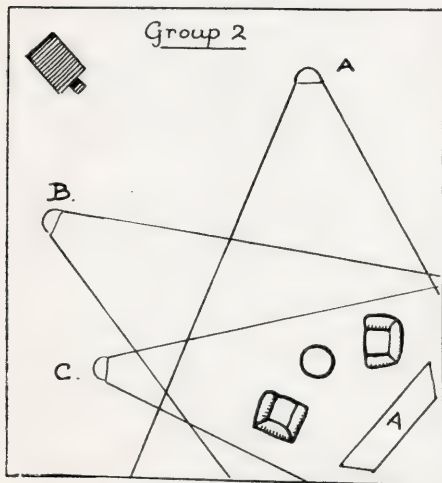
We will go a little further and endeavour to analyse exactly what light is falling on the subject. This can conveniently be divided into three groups. First, there are the direct rays from the sun falling on the right hand side of the sitter's face. These rays have been somewhat softened and further diffused by passing through the light cloud. Secondly, there is light which is being scattered in all directions by reflection.

The enormous amount of light so reflected in a normal scene can be shown by a simple experiment. Hold a board so as to shield the sitter from the rays of the sun. Although the sitter will now be receiving no direct light, the loss of it is hardly discernible to the human eye. Thirdly, there is the reflected light from the wall. This is really group 2, but we make the distinction because it has been intentionally introduced to lighten somewhat the shadow which would otherwise be too evident on the left hand side of the face.

## Basic Principles

The picture will now possess the following characteristics. It will have been well lighted as a whole and the balance between the two sides will be such that although the right hand side has received the most illumination, yet the left hand has received sufficient to render good shadow detail and to tone down any hard shadow.

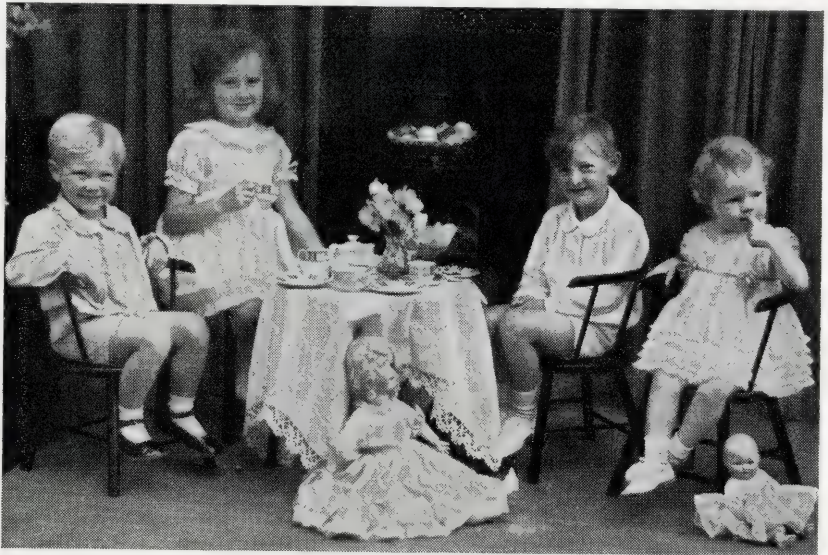
What has been discussed up to now is really so simple that the majority of amateur workers instinctively look to the various points when out of doors, but—and here is the sad part—many will cheerfully violate these basic principles when working on interiors. In the last few years amateurs have been materially helped in interior work by two important factors.



The advent of talking films, demanding the exclusion of all extraneous noise in the studio, sounded the death knell—at that time—of arcs. This resulted in manufacturers making great strides towards increased efficiency in incandescent bulbs. These are now available to

the amateur in efficient reflector mountings at reasonable cost. The second boon was the introduction of Super-sensitive Panchromatic film. This material is highly red sensitive and normally requires no filter correction when used to half-watt lighting.

Assuming the amateur to be limited in the number of lights he can use, his chief difficulty will be in furnish-



*For the filming of this group, the lighting was arranged as in Group 2. For this photograph—a production still—taken while the filming was being done—an exposure of 1/15th of a second at f/4.5 was used. Lighting for cine work needs to be vigorous but as you will see from the photograph, it need not be hard.*

ing the general overall lighting of his set, since the amount of reflected light capable of serving a useful purpose will not be large. The second diagram shows a simple arrangement of lights, utilising the principles which have been enumerated. This is a very simple set-up, but it is satisfying to know that more ambitious lighting is merely an elaboration of the same scheme.

## Positions of Lights

Lights A and B on either side of the set provide the main lighting. Each acts as a high light for its own side of the set and each tends to kill the shadows produced by the other. Light C is positioned to overcome any tendency to flat lighting and its exact position must be determined by the artistic sense of the camera man. It may conveniently be of lesser power than A or B.

D is the back-light, which is placed to illuminate the rear of the set from above. Its chief function is to lessen the heavy shadows cast by A and B and it may also be used to produce artistic effects, such as lighting the hair of the performers. A convenient form of back-light consists of three or four household bulbs fitted along a batten. The bulbs should be frosted and if necessary their light can be further diffused by a strip of thin muslin stretched in front. Care must be taken that the back-light does not shine into the camera lens.

*(Further practical advice on filming with artificial light will be given next month.)*



# READERS' FILMS *Reviewed by "AMATEUR*

## VISIT OF H.R.H. THE PRINCE OF WALES. 16 mm. By H.S.F.

A good film by a modest citizen of Coventry, who prefers to remain anonymous, with first class professional looking titles, well placed on the screen, well timed and with good clean dissolves between title and title.

The cameramen (for we imagine there were more than one) apparently had exceptional facilities in securing this picture and certainly deserved them, for in most shots the photography is superb, which makes it all the more incredible that some of the other shots are frankly badly over-exposed. For example, the Tower of the Cathedral absolutely merges with the white sky.

On the constructional side, however, the film is weaker. Even allowing for the difficulties of taking, the shots are of all sorts of odd unsatisfactory lengths in some of the sequences, while angles are not always well chosen. There are, however, some excellent high angle shots of the inspection of the new Technical College. The telephoto lens has been used with intelligence, and there is one set of tele shots of the departure by plane which have attained amazing success under particularly difficult conditions.

What we like about this film is the way in which it shows H.R.H. as a man, a man who, while not minding being a little off-hand with the meaningless fripperies of

## CINE WORLD" CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

a job which he has to do every day (however unusual it may be to those around him), yet is intensely interested in and concerned with the things which really matter about that job, and with the people with whom he comes in contact. At the same time it forms a remarkable record of an important occasion which we feel sure would be welcomed by the keeper of the Records of the City of Coventry. We have awarded an *Amateur Cine World* leader.

## IMAGINATION. By J. W. MANTLE. 16 mm. Kinecam, f/2.6. 1,800 watts. Half-watt.

The main and opening titles of this film are double exposed in front of a shot of a projector in action. The idea is excellent, but as the 400 ft. aluminium spools give a very light tone in the photographic image they become almost the most important things on the screen, thus making the lettering less important. This is not good practice. The words should be the first consideration. That is why the titles are there.

This ingenious reel is built round the showing of a sub-standard film, "The Terror." You see its effects on the minds of the home audience, and particularly its effect on a girl who goes upstairs to fetch another film and who startles herself with every little noise. The host makes capital out of all this by telling about "Our Ghost," and then saying that to-day is the anniversary of the occasion. Then even he is startled when the door slowly and mysteriously opens without human agency—and a black cat walks in.

The film is of a high standard throughout. Photography is workmanlike; the acting is restrained without being wooden, expressive without being uncontrolled; the direction has been adequate; the cutting does not disgrace any of the other excellencies. We unhesitatingly award an *Amateur Cine World* leader.

## RELIGIOUS HOUSES. 16 mm. By L. HULL.

This is an interesting series of shots of various religious establishments and events in connection with them and covers places as far apart as Kirkstall Abbey, St. Paul's and Westminster Cathedral, St. Martin's-in-the-Fields, and St. Stephen's (Big Ben) in London, and Notre Dame and St. Saviour at Bruges. We cannot quite understand how Buckingham Palace can be regarded as a religious house, but it is included in this reel. There are also some very jolly shots of people at tea in a field near Mirfield, and the performance of a play about Wat Tyler, all in connection with a religious pilgrimage.

Throughout this film the standard of photography is good, though not more than good. The main criticism as we see it is the presence of a great number of impersonal shots of buildings. Even though buildings are of



*Car skid! Scenes featuring crowds are best filmed, in the main, from a somewhat elevated viewpoint, interspersed with shots from normal level.*



# PERSONAL *Movie* Making TECHNIQUE

great antiquity and of greater permanence than the people around them, it is those humans who conceived and built and who preserve them, and it is the presence of those humans that gives those buildings life and a reason for existence. The people as well as the buildings should appear on the screen. A good, if not outstanding, film, to which we award the *Amateur Cine World* leader.

## BECKENHAM SHAKESPEARE AN MASQUE. By K. F. MILLER. 8 mm.

The titles were the best part of this film, for they were well exposed, well set out, pithy as to words, and generally well done, but too many credits.

We know what a thankless task it is to make a filmic record of a pageant. The operator is unpopular with nearly everybody concerned—producer and audience and, at any rate, some of the performers. He has to work from places allotted to him, and to get both long and close-shots entails either two persons working, at once, or one man doing a tremendous lot of running about or visiting the pageant on more than one day. Even then the result is a moving picture record and not a film.

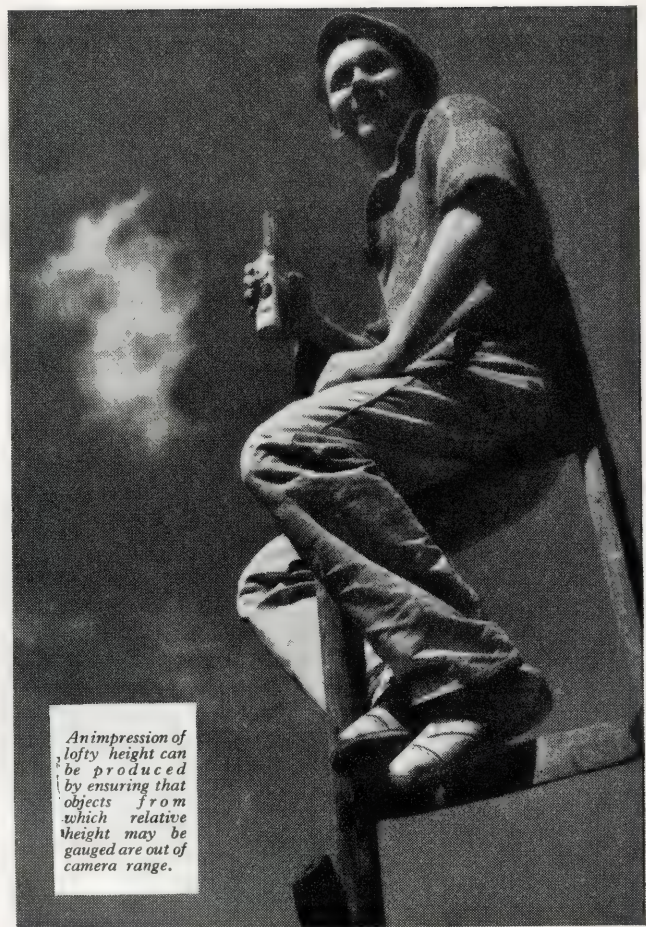
That is what we have here but, with the exception that the general level of exposure is bad (even taking into consideration weather conditions), the effort is a creditable one. There are one or two side shots, introduced as variety, which are very human. Queen Elizabeth lost in a crowd of moderns, a very Tudor gentleman smoking a briar, and past and present bottle-fishing together, bring a pleasant note.

The one case in which the cameraman could entirely please himself is not so good. We refer to some semi close-ups of dancing. Here the camerawork is indecisive, moving from figure to figure without plan, and the shots are not close enough to concentrate on individual execution, while too near to preserve the pattern of the concerted movement of the several dancers concerned.

On the same reel is a slight story sequence entitled "The Gardener," a fantasy, depicting a somewhat young and untypical gardener who comes and does a day's work consisting mostly of meditation, broken by such pleasant things as cups of tea. There are one or two very good close-ups of flowers and insects, but the framing device used to preserve focus is unfortunately somewhat too prominent.

## LONDON. By W. A. HIBBERD. 9.5mm.

Technical data provided by author. Camera, Moto-camera with f/3.5 lens. Taken during two weeks holiday. Titles his own work, the cards being hand-painted or from 10 by 8 inch enlargements. They were well worth the trouble, being excellent in quality and style, but like so many others, there does not appear to be sufficient space around the lettering. The person who says that 9.5mm. cannot give good quality should see this film, which is in every way equal in quality to a good 16mm. picture.



An impression of  
lofty height can  
be produced  
by ensuring that  
objects from  
which relative  
height may be  
gauged are out of  
camera range.

To particularise all the shots of this film would take too long, but, in brief, a man starts from his home in a car, travels by this, then by train, to London. In London he uses other forms of conveyance and all these form a link for the sort of travel film of London which would be welcomed by any stranger who wished to know what London really is like. Not only the usual things are shown, but homely things like a Lyons tea shop and the Holborn Empire appear. The end, which consists of tinted shots supposed to show London asleep, is a little tame and unworthy of what goes before it.

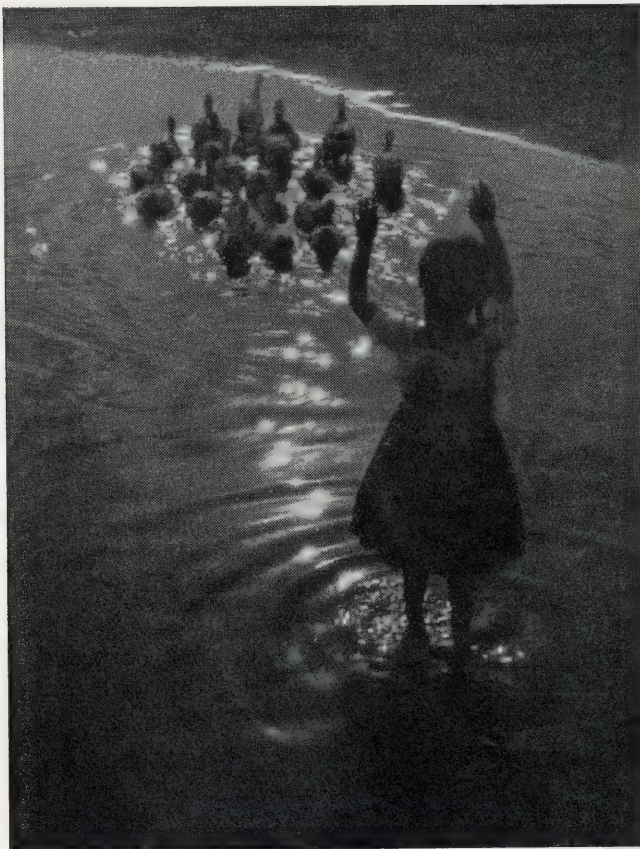
There are one or two faults. For instance, Mr. Hibberd, there is rather too much road sequence with the car, and doesn't your traveller change his relative position in the train in a mysterious manner, and it is a wonder the train doesn't run into itself the way you have got its directional and geographical continuity mixed up. Also, to a Londoner, your traveller's route in London is a little startling sometimes.

The homely portraits are excellent. They make the film human and appealing, but I cannot quite see the significance of the sudden transition from the garden to the Tower of London. The feet on the steps climbing up to the dome of St. Paul's are good, and elucidate the meaning of the excellent bird's eye shot,

In one way the film is inconsistent. You are at some pains at the beginning of it to stress the presence and importance of your traveller, but later on he entirely

(Continued on next page)





disappears from the film. Introduce him here and there and he would link up the present somewhat startling continuity. Here is a film of which it may be said that the author has done the ordinary things, but has done them so well that we are awarding an *Amateur Cine World* leader.

*Shooting against the sun has "made" this charming study, which is of simple but pleasing composition.*

### **A CAFE CONSPIRACY.** By W. A. HIBBERD. 9.5mm.

Another effort by the same author. The 'London' film was taken entirely with natural light. This one is a later effort, more sophisticated in that it is entirely lit artificially. It is only a fragment and the author apologises for his 'actors' by saying that they were really technicians who filled the acting breach in the absence of 'good amateur performers.' Allow us to inform him that their acting was a great deal better than many 'good amateurs' who pride themselves on their capabilities.

Technical data: Camera, Motocamera de Luxe with f/2.5 lens. Taken in a studio measuring 20 feet by 20 feet, lit with 8,500 watts of half-watt light. The titles were again entirely executed by the author and were excellent, with the same criticism about the size of the lettering.

The lighting of this film is reasonably good, although there are some empty shadows which are uninteresting. The principle in lighting should be first to give enough light to overcome the inertia of the emulsion. The whole set must be lit in this way, not only the actors.

## **READERS' FILMS**

### **ADVICE ON PERSONAL MOVIE-MAKING**

*(Continued from previous page)*

It is not easy, but it can be done with even the simplest outfit. Then the modelling lighting should be built up on this basis. Study not only professional kinema lighting but look in all the display cases of all the best portrait photographers. Incidentally, you can learn a lot of your job with a 'still' camera.

From the directional point of view there is one false note. Two conspirators are in a cafe. One gives the other a note, *furtively*. The other man reads it openly. Conspirator No. 2 is right. Furtiveness would arouse suspicion in anybody who happened to spot the action. Besides, if No. 2 can read the note openly what is there to prevent No. 1 being equally open and apparently honest when handing it over? We should like to see this film carried on and then submitted to us again.

### **WITHIN THE CITY BOUNDARY.** 9.5 mm. By F. E. ROCCA. R.O.F. film in a Coronet.

A first effort by a man whom we imagine to be more interested in the directorial and editorial aspects of film making, than in the camera work, but you must remember, Mr. Rocca, that the only film that is really worth editing is film that has been well photographed. You would not try to build a house in wattle-and-daub if good bricks were available. Good shots are good bricks.

The first time we saw that rapid pan. along the pier we said, "An excellent idea," but after a while we were almost praying for no more panorams. You can overdo an idea. You are on the right lines, but do not mistake gloom for intelligence and art. You have made your City a rather dull, unattractive place. Try a happier note next time.

### **"PAL'S ICE."** By J. G. KIRKHAM. 9.5mm.

A little gem of simplicity. Briefly the shots are these: A ringing bell. A spaniel in a basket. Ice cream man on tricycle ringing bell. Spaniel getting out of basket. Boy throws penny. Dog picks it up. Goes and gets ice cream cone and in close-up we see him enjoying it. Spaniel goes back to basket.

This film is creditable for several reasons. Firstly, the story is simple and adequately told. The photography, though not excellent, is good. There are plenty of close-ups and indeed in no shot does there seem to be a single square inch of redundant material. The editing has also eliminated all redundancy. An *Amateur Cine World* leader for this film.

### **WHITBY AND DISTRICT.** By FRANCIS A. SCOTLAND. 16 mm.

The titles of this film were not too attractive, being typed in black on a more or less white background, but at least they were straight. They were confined to the beginning of the film, practically every other title being obtained by "natural" means.

It is always difficult to describe a film of this kind in detail, because it is the manner almost as much as the



# Reviewed by AMATEUR CINE WORLD Critics

matter which creates its impression. This film succeeds in being very impressive. We will pick out a high-spot here and there.

First of all, the photography is almost consistently good throughout. In these days of efficient exposure meters this should be a commonplace rather than an unusual merit, but alas it is not so. Even so, this film often contains just that little-bit-more-than-good in the photography of its shots, though some shots are not so good. Composition, angles of light, degree of exposure, all play their part in this excellence. Matching of photographic density as from shot to shot, and good sequence and editing also play theirs. It is a film that might have been planned shot for shot before ever it was started—and probably was not planned at all, except in the broadest sense. The author has learned to plan as he goes.

The picture opens abruptly with rocks and sea, then we move inward up the river, with a judicious mixture of scenery, mid-shots of places and people and close-ups of people. In one shot of a display of the famous Whitby Jet, we are shown something entirely static—until one bangle swings slowly in the wind. Whether planned or not, touches like these are most welcome.

Whitby has a tremendous flight of steps, and we are not quite sure whether to be pleased with the author's treatment of these or not. Suffice it to say that we got nearly as weary of those steps as the climbers must have

been. But we were rewarded, as they were rewarded, by the beautiful vista to be seen from the top.

Some woodland shots at Ruswarp showed some of the best exposures that we have ever seen on this difficult subject of light through foliage, while a waterfall is most pleasingly portrayed. The film conveys in a most capable manner the hilly nature of the countryside and ends with a high shot down on to a beach, distant cliffs, and then progresses rapidly to "The End." A worthy winner of an *Amateur Cine World* leader.

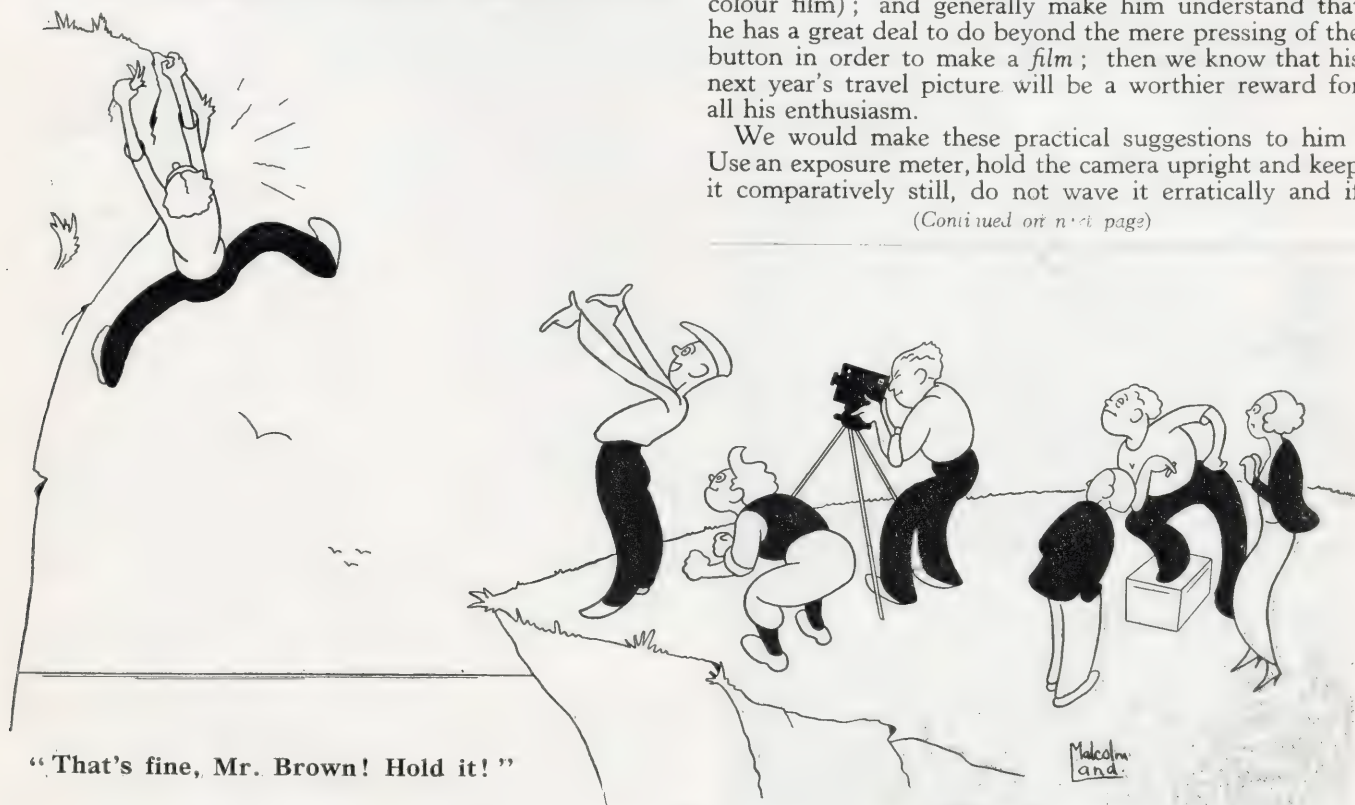
## A CRUISE TO THE MEDITERRANEAN, PALESTINE AND EGYPT ON R.M.S. LUCANIA, EASTER, 1934. 16 mm. (Four 400ft. reels). By D.T.S.

The wording of the title indicates very well the manner in which the film itself has been handled. The author has had so much to say—and has not known how to say it. With an expenditure of nearly 1,600 feet of film he has produced a picture which tells very little about the countries through which he passed and the camera work is violently erratic.

This criticism may seem particularly damning, and it is hard for us to express it in the face of the obvious enthusiasm of the author and the energy which enabled him to shoot so many things in so many places. But if it will help him to avoid in future that perpetual and distressing movement of the camera; point out the necessity to hold shots on longer in some cases and cut them shorter in others in relation to the action and content of the subject; remind him that so many of those subjects which attract him by reason of their colour effect are useless on the screen (except when he is using colour film); and generally make him understand that he has a great deal to do beyond the mere pressing of the button in order to make a film; then we know that his next year's travel picture will be a worthier reward for all his enthusiasm.

We would make these practical suggestions to him: Use an exposure meter, hold the camera upright and keep it comparatively still, do not wave it erratically and if

(Continued on next page)



"That's fine, Mr. Brown! Hold it!"

Malcolm  
and



# OUR CRITICS ADVISE *on Amateurs' Films*

you panoram, do so as slowly as you can. Taking long continued shots of the desert from a moving vehicle gives a picture that is merely boring. Search for more significant manifestations of your subject. Remember that the most interesting of all subjects are human beings, from peasants to princes, and that close-ups are always appealing.

Do not send in films for criticism with scenes upside down. Do not indulge in undue repetition of shot and subject. Avoid shots from moving motor cars. If you have movement in a shot, *e.g.*, a man walking down a street, try to secure a complete action—do not stop the shot while it is in mid career. You can always cut later if you wish. Remember that such stable and ageless things as the Sphinx and the Pyramids should not be made to jig about the screen; it is out of keeping with their character. It is always advisable to put a "The End" title.

**SIGNS**, 9.5 mm. and **MICHAEL**, 9.5 mm. By F. C. FORDON.

We take these two films together because they were sent to us on one reel. "Signs" is an excellent interpretation of a "usual" subject from an unusual angle, the angle of the man who looks after those big flashing advertisements and who climbs over them to clean and repair. The man who can make hardened film viewers like ourselves, doing our job in the most prosaic of

surroundings, visibly shudder at the peril of the workers on the screen, can be credited with having picked the right angle and the right shot.

We see not only this, but interesting facts about signs, and unusual pictures of well known places like Piccadilly Circus, and finally the signs in action, preceded by an ingenious title, "Signs at Night," which itself "flashes." The author has ingeniously taken his night shots at dusk so that he has secured just the faintest silhouette of the buildings behind them. The film is, however, marred by a tame and flat ending. Think of something better here, Mr. Fordon.

"Michael and His Friends," to give it its full title, is just a lovely unsophisticated little film of a jolly little baby, who walks in roguish fashion towards the camera in the background of the opening title, and who displays his little broad beam as he walks away behind the words, "The End." In between these two shots we see the young rascal (in really close close-ups) asleep and awake, good tempered and bad, drinking his milk and his bath water, pulling the dog's ears and biting his sponge. There are some very pleasing shots of a diminutive kitten teaching a very large Alsatian who is master in the house.

When a man as intelligent as Mr. Fordon loves his subject he cannot fail to make a success of it. We have awarded leaders in both cases.

**COAL**. By DR. CHAS. H. SMITH. 8 mm.

We are not quite sure of the main sub-title of this film because it is expressed in four shots, first a title "From," followed by a picture of what appears to be a mine-top, then another title "to," followed by a grate with a fire burning in it. This sort of cleverness is, in our opinion, misguided. A title should be unmistakable and presented as one fact, not put over as a sort of patchwork quilt which still leaves you guessing. You could interpret those pictures several ways, *e.g.*, "From Pit-Top to Parlour Grate," "From Mine to Fireplace."

Technically this film is of moderate merit. The under-the-surface shots were badly under exposed, although artificial lights were used. Let us, however, plead technical difficulties in this case. But some of the other shots, including the domestic interiors, were equally badly exposed.

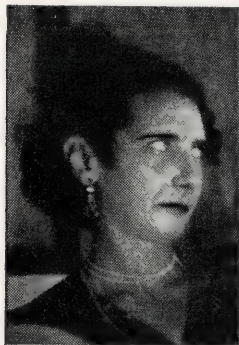
The little film gives a fairly complete picture of the winning of coal although, to a layman, the sequence is sometimes very puzzling. For example, at the beginning we have hewing at the coal face, ponies, haulage, main haulage, all of which is proper, then we are shown a huge wooden condenser (which is connected in most people's minds with gas works), then a man twiddling a lever, then the characteristic silhouette of pit gear against the sky, followed by the cage coming to the surface. The sequence is wrong here; the association of ideas is weakened by not being built up in correct order, while the timing of control lever, wheels, and cage arrival is weak and has little relationship.

*Tilting the camera to accentuate the convergence of lines when viewed from a height, can enhance dramatic effect. A hanging object still further accentuates this.*

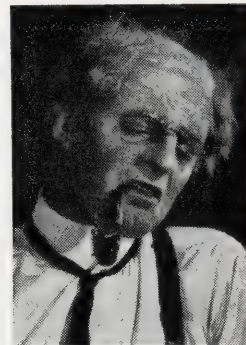




# AMATEUR CINE CLUB FILMS



We invite amateur cine societies to send us their productions for review in these columns. It would be helpful to other societies if they would state if the film sent is available for hire or loan. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.



## HANGMAN'S FARM. By VFILM CORPORATION, DURBAN. 16 mm.

This and the following film were made by South African amateurs. "Hangman's Farm" is based on a story as unoriginal as the title, a story which displays all the creaking devices of the ancient melodrama.

The public hangman who has retired from service, but who has become unbalanced because of his job, plays a "little game" of nearly hanging his wife. The wife has a lover. Instead of sensibly running away with said lover she puts up with the old man's tricks. There is no question of morality in the matter because when the lover announces "I am going to kill him," the lady displays no emotion whatever.

### A Melodramatic Episode.

There is a convenient storm (we seem to have heard this before), and having been invited to stay because of the storm the lover, at a meal, introduces some broken glass into the old man's food. Then, having done the dirty, he goes off into the storm (apparently in order to wait outside the door), leaving his presumably beloved to the mercy of the mad old man. Old man prescribes a little length of rope for the lady and leaves her hooked up to a beam, but standing on a table. Lady not unnaturally screams, lover rushes in and is shot, poppa pushes table over and hangs lady proper-like, and then with remarkable promptitude and exact timing the ground glass gets to work and all is over.

We imagine this to be a first effort. It has all the hallmarks, and so we will say little more about it. We would, however, mention one delicious sequence. There is a dramatic moment, the girl is in jeopardy. In the nick of time the hero raps on door, comes in and says



*Mr. Henpeck enjoys himself in an Arcadian dreamland. Left and right are portraits of Mrs. and Mr. Henpeck in the drab garb of domesticity. From the film by South African amateurs, "Mr. Henpeck," reviewed on this page.*

"I want a dozen eggs." We wonder if the authors realise just how funny that is?

At the same time, despite these severe strictures, there is unmistakable evidence of a cinematic sense. There are some imaginative angles and the editing and continuity are good. All the more pity that the material on which they are exercised is so indifferent.

## THE MODEL MR. HEN-

PECK, also 16 mm. and from the same source, is up a different street altogether. Here is real fun, quite well handled, well acted, well photographed and well edited.

Where the exposures in "Hangman's Farm" were all over the place and the sets merely illuminated, here they are really lit, and the exposures much more even in character. We should like to meet the two mothers in this film. They were superb, the thin Mrs. Henpeck and her stout neighbour.

The story, briefly, is about a much downtrodden man (an excellent make-up), who is forced by his wife to act as a dummy while she remodels an old frock. Next door neighbours suddenly arrive as visitors, and Henpeck, in female garb, decides to act as "Mother." "Mother" gets on very well with next door's daughter, to the disgust of wife, who sends "her" up to bed. As "she" turns to go "her" skirt drops off, and the neighbours leave in disgust.

Wife punishes husband with a flower pot over the head and, falling into unconsciousness he dreams of a fairyland in which he dances with beautiful girls, and in which the next-door daughter is queen. She sends her slaves for a great jar of beer and, as they pour it down his throat, father awakes to find his wife pouring water

(Continued on next page)



# Amateur FILM PLAYS REVIEWED BY "AMATEUR CINE WORLD" CRITICS

(Continued from previous page) down instead. The reality is so unpleasing and dreamland so worth while that he smashes himself over the head with the glass and passes again into the land "where there ain't no Ten Commandments."



The authors claim that "This film has not been passed by the Transvaal Board of Censors — but it's clean." And it is certainly good enough for an *Amateur CineWorld* leader.

*Grand Guignol scene from "Hangman's Farm." A South African Cine Society film reviewed in this issue.*

We should like to alter one thing. The intentionally crude lettering, spelling and arrangement of the main and credit titles are quite in order and attractive, but are definitely out of place in the sub-titles because in this part of the film they attract attention to something other than the wording of the titles. In any case, it is wrong to put spoken titles in anything but the most straightforward manner.

**WRACK OF WAR.** By HYDE MANOR FILMS. 9.5mm.

A story film of varying quality. The photography and processing vary considerably. The majority of the shots are extremely good in quality. Others are, frankly, bad. The titles were undistinguished and crooked. The opening title is in ornamental lettering of such a character that the word 'of' is practically undecipherable. Clarity should have precedence always.

The film opens with a family in Alsace before the war (we wonder if Alsatians dressed like that in 1914?).

It is a happy family with a young son and a baby girl. The son goes to war, the family eventually has to evacuate its home, the baby girl is left behind by an inordinately careless mother (bad bit of human psychology this) and is adopted by an English soldier. After this we found the film somewhat difficult to follow, but there are incidents of the girl in England (they do not forget to make her grow up a bit), a young man being sent to England to get some secret papers, an attempt to kidnap the girl, a declaration of war by Germany against England all along o' the secret papers (which are so important and secret that their temporary owner leaves them on a table in the garden for the nearest wind to blow away), some more war scenes and finally the girl rushing unexpectedly up to a civilian and kissing him.

There is good material in this film and the theme is interesting, but the authors have failed to give proper relation to the various sequences and to link them up adequately one with the other so that they knit together into a complete story. They must remember that the only information the audience has is the pictures on the screen. They can have no knowledge of the thought processes of author and director except through the medium of those pictures.

There is one excellent suggestion of war activity portrayed by a side shot of men in German uniforms and helmets firing rifles in clouds of smoke, but the value of the shot is lowered considerably because it is used three or four times in practically identical form. Again, in some of the long shots it is painfully obvious that the 'German army' consists of three men. Try suggestive rather than factual presentation when your resources are limited, as in this case. The car-on-the-road sequence wants speeding up by cutting. We suggest that the authors review and reconstruct this film in the light of our criticism and present it again later.

[Since the above was printed, we learn that the film was produced entirely by schoolboys and this fact must necessarily temper our criticism. Judged as an effort of young people it is very commendable.]

**COAL.** . . . (Continued from page 366)

After the coal is hauled to the surface we see it go in its small trucks into the tipper, then it is screened, then we see large railway coal-trucks, with the coal trickling in, followed by trucks on a railway line. For some reason the author has slipped right into the middle of this sequence, after the first shot of the trucks, a shot of the lamp room of the mine and some mysterious revolving wheels. Surely we need here a shot of the men depositing their lamps after leaving the surface, and surely, too, this sequence should immediately follow the shot of the cage reaching the surface.

After the coal truck pictures we have shots of shunting and trains. There is about 75 per cent. too much of this, bearing in mind its relative importance to the subject. Then we have coal carts, tipping coal into cellar, shovelling coal into scuttle, maid with scuttle, hand mending fire in fireplace, chimneys, The End. An excellent attempt, but it needs a few more shots in and a few more shots out, and a little re-arrangement of sequence.



## PROFESSIONAL FILMS

HAVE you ever thought that every film you make is a record which posterity may see, as well as an ambassador of your thought to the contemporary world? The future will look to your films to find an indication of the psychology of this age. The films you make may sometimes mean much more than that which you thought you put in them. An attempt, therefore, to understand just what the film is all about should be in the curriculum of every amateur cinematographer. The professional film is the only master we have. Let us watch and follow its teaching closely.

### *Modern Conception of Humour*

I spoke about screen humour in last month's article. It was a pity it could not have incorporated a few notes on *The Thin Man*, for the film brings us a modern, vital conception of humour. The film is a November release, so had to wait till now. It is really so unique, breaking away so much from convention, that one must single it out as a picture not to be missed. Besides being full of treatment suggestions for the amateur, it is one of the best entertainment films I have ever seen and in production approximates to the ideal cinematic presentation.

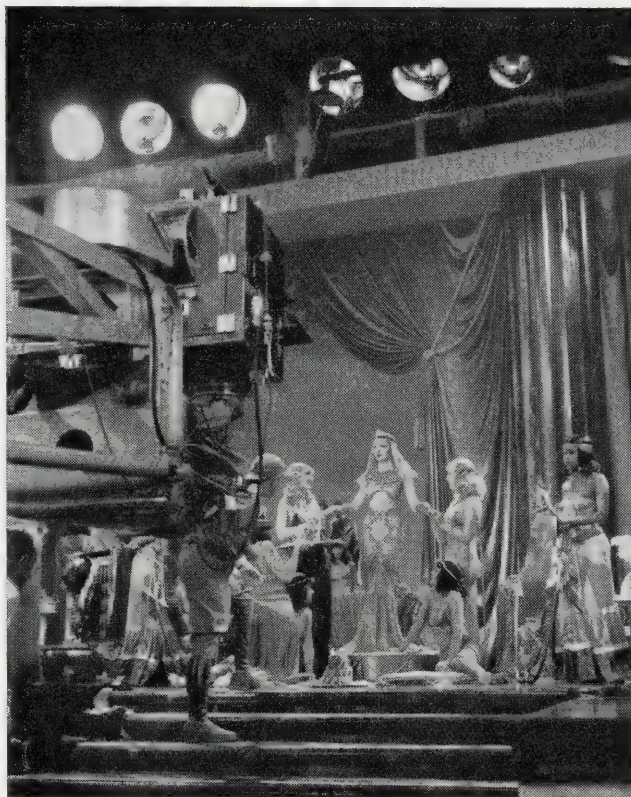
We have seen film dramas, murder mysteries and crook pictures, all extracting in the most proficient manner what must be the last ounce of thrill from the scenario; screen comedies have been made along similar lines, with every little action, cut, dissolve and pan contributing toward one object. But in *The Thin Man* we see something we have never seen before—an entirely new, modern combination of the moods life itself contains.

There are many incidents one could single out and describe at length, illustrating the almost perfect balance of its theme construction, but by seeing the film you will see the lot. A laugh with every thrill might have been the scenarist's original idea, but the film presents no such monotony. The picture brings us strong confirmation of our last month's deductions. In life there is no drama without comedy, nor comedy without its concomitant drama. If in preparing our scenarios we remember this we shall find our films become more and more true reflections of life.

Professional films are evolving from that stage when they were just melodramas, dramas, farces or burlesques and are becoming a mixture of everything. When Claudette Colbert as *Cleopatra* is released from a stake to which she has been tied in the middle of the desert, she says: "Oh, I *am* hungry; I haven't had any breakfast."

Dialogue like that finds no place in tragedy—for such is the real story of *Cleopatra*—and its inclusion is perhaps illogical to the student of dramatic art. But the mind of Cecil B. de Mille, with its magnanimous cinematic vision, has seen the tragedies of *Cleopatra* and Julius Caesar not in their mere literary form, but as some tragi-comic real life history, just as funny, pathetic, peculiar as real life really is.

This over-spectacular film version of *Cleopatra*'s escapades may, I agree, be the greatest cinematic hokum ever made; it may be as far removed from actual fact as literary licence can conceive, but the people in this film



## NOVEMBER RELEASES

One of the many super-elaborate sets in De Mille's "*Cleopatra*," released this month. Claudette Colbert is seen as *Cleopatra*.

*Technical Features By JEAN STRAKER*

seemed to me more real than any Shakespearian histrionics ever gave us. The characters of literature and art are often too sublime to be true.

Julius Caesar's "Take a letter: Mark Antony, Rome," instruction to his secretary was just sufficient to suggest the type of big business man Caesar undoubtedly was. The Caesar of which I read and got to know was like some god who played around with armies, and garrisons, and barbarians, as pawns, and talked in blank verse every day. De Mille exploded that Caesar myth; his character may be inaccurate, but the man, in any case, was a real man.

And so, when you are making a story film, be sure your characters are real; have them act naturally and do natural things. When your films are shown make the viewers feel that what they are seeing on the screen means something.

In early film efforts, just as in early stories, the characters were dependent on the idea. As we progress characters become more and more defined . . . until we find that all characters are very much the same, just human after all. *The Loves of Ariane*, an English version of the continental film that was banned some

(Continued on next page)



# EXPLODING THE "NOBLE HERO" MYTH



time back, has only one real character and no story. The character is Elizabeth Bergner; she is just an ordinary girl, displaying almost every human failing. Because she is so real, as bad as the film is otherwise, it is worth seeing merely to see her.

A *Modern Hero* is a modern hero, yet one might call him a villain for all the good he brings into the world. The cinema is discovering slowly but surely that there is no such animal as a "superman." *The Men in White* are not just benefactors of the human race. They have their faults, with comedy staring their tragedy in the face. In *The Trumpet Blows* Pancho the Bandit retires and lives as an honest Mexican. Even in *Whirlpool*, which is not a very exceptional film, Jack Holt is neither hero nor villain. Maybe he is both, but he is a good example of a real man.

*Men in White* has a lot of very nice treatment: that ultra-close-up of the head on the pillow . . . Bullfight sequences taken by Eisenstein for *Thunder Over Mexico* were used by Paramount in *The Trumpet Blows*. So watch how library stuff is cut into the action. *The Romantic Age* has some very nice American-montage episodes. The impression of an evening in Paris is neatly and clearly conveyed.

The spectacular air scenes in *The Blue Squadron* are of Italian manoeuvres and the English story had to be woven around these. It is instructive again to watch

*A strong sun during the shooting of "Cleopatra" did not daunt the cameraman. A large umbrella in front of the cameras kept the sun away from the lenses. Rather useful to remember that even an ordinary umbrella will do for the amateur's cine camera.*



*So now we see how those "in the mirror" shots are taken. The camera erected out of the range of vision, shoots the people below and in front of it into the mirror. The scene is from Paramount's "Here Comes the Groom".*

(Continuing "NOVEMBER RELEASES" from previous page)

how the "library" shots have been incorporated in the action of the picture. Poor continuity at times is no doubt the outcome of an absence of suitable library shots. *Danny Boy* and *Song at Eventide* are two English film examples of the one-mood school. It is worth while seeing films that are not perfect sometimes.

I'll Tell the World, We're Not Dressing, Murder on the Runaway Train are all examples of the American high-power thought, very entertaining and very synthetic. 100% Pure is much the same, perhaps a little more human. *Happy Family* introduces us to the comedy of a man dying of over-eating. Durante in *The Great Schnozzle* and Will Rogers in *Handy Andy* are the other comedians of the month.

*Little Friend* has the remarkably sympathetic direction of Berthold Viertel. *The Unfinished Symphony* is another English version of a continental production and therefore is "something different." A good idea in *No Escape* has been ruined by hurried production. The artificial jungle sets, though, are quite interesting. His Ferocious Pal has a very well trained dog.

Other melodramas include: *The Ghost of John Hollings*, *Double Door*, *Cross Streets*, *Monte Carlo Nights*, *Glamour*, *The Office Wife*, and of a lighter nature: *Dancing Fool*, *Here Comes the Groom*, *Uncertain Lady*, *Such Women Are Dangerous*.

*Bagged* is supposed to be funny, but is not, being very primitive. *20 Million Sweethearts* is a typical Warner Brothers musical. *She Learned About Sailors* has a number of rather good comic sequences; cuts have been peculiarly made almost invariably at the beginning of an anti-climax. *Lorna Doone* is promised for November, but at the time of writing it is still being produced down in Devonshire. It is a costume story and a lot of it has been shot in the open, so it may be interesting.

## ON A PEDESTAL

Sir,—As I am a very keen amateur cinematographer I feel it is my duty to congratulate you on the very high standard and style which *Amateur Cine World* has kept. To me this journal seems always to stand on its own pedestal far beyond any other of its kind. The teaching of this book is of a high class and in my opinion so very modern.

Wishing you all success.

PHILIP A. H. BRUNNEY,  
I.A.C.  
Cambridge.



# What the SOCIETIES are Doing

**T**he wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the December issue should reach us not later than October 27th. Stills are also welcome.

## AMATEUR CINEMATOGRAPHERS' ASSOCIATION, NEWCASTLE

The winter session of this society has now been fully arranged. The programme promises many interesting evenings. On October 25th, five films from the Riverside Film Club will be shown. They are "Gentlemen of the Road," "Archie's Innings," "May Day," "The Breath of Death" and "Valse Triste." The Lincoln Amateur Film society's "Circumstantial Evidence," which was reviewed in our October issue, will be screened on November 8th together with "The Priory Murder," which was made by the Houghton A.F.C.

Two dances are scheduled for this year, the first on November 23rd and the other on December 14th. The judging of the entries in the Longhurst and Burns Trophies for 9.5mm and 16mm. films will be held on December 13th, while various technical and non-technical talks and demonstrations will be given on certain of the meeting nights. Interested readers should write to the Hon. Secretary, H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, for particulars of membership.

## ARISTOS AMATEUR PHOTOPLAYS

The Dance Committee has now arranged the date, place and time for the society's forthcoming Film Ball. It is to be held on Wednesday, 7th November, at the Castle Ballroom, Richmond. There will be dancing from 8 p.m. till 12 p.m. It is hoped to film part of the dance and some well-known film stars are expected to be present.

The society's activities at the studio are progressing with great rapidity. It is pleasing to note that the lighting system is now complete and the sound booth is all in readiness for the recording apparatus, which should be installed by the time this report appears. The microphone, which is a very good one, is hung on a movable boom made by one of the members. This allows them to follow the artists round the set at any given distance.

The winter session was commenced on October 2nd with a full projection evening of films borrowed from other cine societies, including Newcastle A.C.A.'s production, "Bonaventure." These projection evenings take place once a fortnight.

In last month's report it was stated that a murder thriller would be the club's next attempt. According to schedule the next film to be made is "Semper Fidelis" written by Harry Taylor. The committee have finally decided upon this and the shooting script is now being "doped." Raymond Rutter will direct with the assistance of Michael Rottwang. Brian Attwell, with Norman Chapman, are to be the sound recordists. The camera will be in the hands of Leslie Cresswell, while continuity and make-up are being dealt with by Victor

Trytel and Miss Vera Cresswell respectively. Further reference to this will be made in the next report.

All communications should be addressed to Miss M. Sheldrake, 14, Jocelyn Road, Richmond, Surrey.

## ATLAS MOTION PICTURES

The above society held, on September 15th, a programme of comedy films which included several Felix films, "Our Gang" comedies and Animal comedies. A suitable musical accompaniment was provided by means of dual turntables, pick-ups and an amplifier.

The winter programme is now being prepared and already a large selection of "effects" records for use when showing silent films has been bought. The society have also purchased enough records to enable them to adhere to the programme suggested in the September *Amateur Cine World* in connection with the screening of the film "Metropolis."

Members are at present busy in editing and titling their holiday films and at the moment there is some 300ft. of film on the editing bench. The secretary is P. T. Handford, Coleridge A, Christ's Hospital, near Horsham.

## CAMBRIDGE PHOTOGRAPHIC CLUB CINE GROUP

Owing to unforeseen difficulties the society have had to put the production "Orpheus in the Underworld" on the shelf for some time. In its place work has already been started on the new film "Morning." The scenario for this was written by Arnold Darlington, who also wrote the scenario for their last film, "Delirium," which was well received. The cast of "Morning" is small as it calls for only two players, their parts being taken by Eric F. Watson and Alice M. Fox. Members are also busy making titles for and editing the films they have been making during the summer, apart from club productions.

The society would welcome new members to assist in all branches of cine work and would be glad if prospective members and

their friends would pay a call on any of the society's projection evenings, which commence on October 12th and thereafter take place on alternate Fridays at 8 p.m. at the club house, Ram Yard.

Arnold Darlington has had to resign the secretaryship and his place has been taken by Eric J. Twinn, Tennis Courts, Burrell's Walk, Cambridge.

## FINCHLEY A.C.S.

The Works department of this society, under the direction of Stanley Peachey, have completed their scheme of reconstruction and re-decoration of the studio. Improvements in the projection room and sound equipment have also been made and all is in readiness for the Winter Session.



*Cheam Fields Cine Club sends us this still which is of quite professional quality. Left to right: S. Robinson (producer); S.G. Barnett, I.A.C. (camera); H. Whitaker of the Sutton Amateur Dramatic Society (actor-manager)*

The opening of the Winter Session on September 17th was well attended and an excellent programme of 16mm. films was shown. On September 24th an interesting selection of 9 mm. films was exhibited; two films from N. A. Little and H. M. Lee were much appreciated. The society held a dinner at Frascati on October 6th, to celebrate its successful progress. The secretary is E. E. Thompson, "South View," Hale Lane, Edgware, Middlesex.

## FOXGROVE A.F.C.

This is a newly-formed club. The membership is rapidly increasing, a committee has been formed and arrangements are being made by them to hold a dance in the near future. "Everything is going well," writes the Secretary, Charles Hurrie, "A story for a short film is being written by the members and by the time this report is published shooting will have already been started on it."

More members are still welcome. The age limit is 21 years and the fee for October to April is 2/6, with a charge of 3d. per (Continued on next page)



# Notes and News from the SOCIETIES

meeting. Interested readers should write to the secretary at 7, Foxgrove Road, Beckenham, Kent.

## HITCHIN A.C.C.

Owing to one or two mistakes which have occurred the club have decided to change their name of "Desmond A.F.C." to the more easily recognisable "Hitchin A.C.C."

Two scenes for their first production were shot at the Priory, Hitchin, on September 23rd and a local press photographer secured four good pictures of the club in action. For this film, which is provisionally titled "The Tramp," the direction is in the hands of H. G. Green; producer: Pat Godfrey; camera: T. Ingram; and lighting, V. C. Hawkins.

One or two outdoor scenes are still to be shot and everyone is working hard to get them done before the weather definitely turns; then they will concentrate on the indoor scenes.

Meetings are held weekly and attendance is good, but membership is still too low and the society will welcome anyone who would care to join. Will all prospective members please apply to: H. G. Green, St. Dunstan, Verulam Road, Hitchin, Herts.

## HYDE CINE SOCIETY

George Wayne, the cartoonist, has now joined this society and, writes Secretary J. S. Fitton, "is desirous of our producing a film of the Walt Disney variety." But does Hyde realise that there are between 6,000 and 7,000 drawings in a Disney cartoon of about 700 feet standard? It does realise that there are very considerable difficulties and has, indeed, endeavoured to dissuade this enterprising new member from carrying out the idea "on account of the enormous amount of work involved."

However, he is going on with it and the society has agreed to do their part. "I think this will be the first cartoon film produced by any amateur society," the report continues, "so we should have created a record in this sense, if in no other way, when the film is finished." We await further reports of its progress with keen interest.

The projection theatre has been still further improved, the studio lighting being the next problem. Membership is steadily increasing but there is still room for more enthusiasts. Recently two members have been enrolled who "have had quite a lot of short story work accepted by the Press, so our 'story problem' is apparently solved."

At a recent projection night four Man-

chester C.S. films were shown: "Amateur Ace," "Strangeways Mary," "She Was Only a Dope Smuggler's Daughter" and "The Death Ray." The programme also included two films owned by the projectionist. Two reporters were present (there was an audience of about fifty) and a very good notice was published in the *North Cheshire Herald and Reporter*.

"Our winter programme is in preparation and we should be glad to hear from other societies who could loan us films, preferably their own productions. Our secretary would be glad to receive correspondence from other societies with a view to closer co-operation



Business as usual. Miss N. Andrews and L. Smith in a scene from the "Nordecis" production, "Disloyalty" (North Devon Cine Society.)

in the amateur cine movement." Address the secretary at 32, Copeland Street, Hyde.

## LEATHERHEAD A.C.S.

Sponsored by a real enthusiast, J. S. Wilson, a new cine society has just been formed at Leatherhead, Surrey. An encouragingly large audience attended the inaugural meeting at which it was decided to organise a larger meeting which will probably have been held by the time these notes appear.

In order to create interest in the proposed meeting and to give members some idea of what might be achieved by the society, Mr. Wilson undertook to obtain films from other societies and to project them at the meeting. In addition to J. S. Wilson (Secretary), other officers were elected as follows: Chairman, T. Beech; treasurer, C. B. Mogridge; committee, Mr. and Mrs. A. Youell, W. J. Whiting, Miss Joan Mogridge; Press correspondent, C. F. Price. Anyone in the Leatherhead district interested in photography or amateur theatricals should get in touch with the secretary at Lumen, Park Rise, Leatherhead.

## LEWISHAM AMATEUR SOUND-FILM SOCIETY

"I have much pleasure in announcing the formation of the above Sound-Film society,"

writes the Asst. Publicity Manager, H. Newport-Gwilt. "Our previous society, The Lewisham Amateur Film Society, was founded as far back as September, 1928, and until December of last year we confined our attentions to the making and producing of 9.5mm. and 16mm. silent films. At the beginning of this year we decided to transfer our attentions to the producing of talkies, and thanks to our very efficient technical-man, we are now the proud possessors of our own 16mm. talkie apparatus."

The society's total membership at the present moment is only just forty and they would be glad to hear from anyone interested in the acting side of amateur movie making. Free film-tests will be given to those people who are considered suitable and those finally chosen will be offered membership to the society at half fee.

The first production will be a comedy entitled "Lady of the Moonbeam," which has been specially written for the society by S. L. Simon, the well-known short story writer. It is a story with a very novel plot and much 'trick' photography will be needed to make a success of the picture.

H. Newport-Gwilt, of 157, Algernon Rd., Lewisham, S.E.13., will be pleased to hear from all those interested; applications should be accompanied by a stamped addressed envelope.

## LONDON A.F.C.

Pork is going up—on the screen. The L.A.F.C. 9.5mm. unit have found their farm and sty; big game hunting in the piggery has been going on apace, several fine specimens being shot. Judging by the first rushes "Swains and Swine" promises to be a very pretty little piece of work, both cinematically and pictorially and there is every reason to hope for the best.

This film has an added interest inasmuch that it is to be used in a friendly competition with the Brondesbury Cine Club.

Among the recent meetings was one on the sore point of "Colour." Mr. G. Sewell, of Messrs. Spicer-Dufay, gave an interesting talk and illustrated his points with a splendid film. Individual efforts of members were also projected and gained some well deserved applause. One of these—a soft, playlet entitled "Husbands Beware," is now included in the club's library and will be available for use of other clubs.

"Looking back over the summer activities," they write, "we realise that we can congratulate ourselves on a good season of shooting. Editing benches are busy now putting together all the 'rushes' cast aside while shooting was in full sway. Apart from club efforts, the individual members have turned out some excellent stuff and our forthcoming club competition should produce some keen rivalry."

Any readers interested in the society are cordially invited to apply in the first instance to the Hon. Sec.: Miss M. Jasper, 42, Fentiman Road, S.W.8. "They will find we are not professionals, but just amateurs with a keen interest in this absorbing hobby. Verb sap!"



## MAYROSS MOTION PICTURE PRODUCTIONS

"On behalf of the above society I wish to thank *Amateur Cine World* for the publication of its notices which have resulted in increased membership," writes the publicity manager, J. Adams, Jr. "We still have room for a few more enthusiasts. Entrance fee, 5/-, subscription 9d. per week, including production fees."

"On October 4th a number of our members hired a motor coach and visited the Blackheath Film Club to witness their latest production." (Many thanks, Blackheath, for a good show).

As the society's new studio arrangements are not yet complete the filming of interiors is being postponed and a short series of amateur theatrical tests is being carried out. These are proving useful as pointers in future film productions, as experiments in make-up and lighting are the chief aims. The secretary is Miss E. Ingram, of 20, Perham Road, West Kensington, W.14.

## NORTH DEVON C.S.

This society is at present at work on "Disloyalty" and "rushes show that the acting, photography and direction are excellent. We have been working hard on the rescue sequence," they write, "and thanks are due to Miss Norah Andrews and L. Smith for their work in a very trying situation. The story necessitates Miss Andrews being bound hand and foot and gagged and placed at the mercy of the rising tide. At the critical moment L. Smith has to plunge fully clothed into the sea and carry her ashore. These scenes have now been completed and work on a less breathtaking sequence in Chambercombe Woods—a well-known beauty spot—has been commenced."

The society are still prepared to welcome new members. Readers interested should get in touch with W. H. Parker, Jr., "Mont Fleuri," 12, Chambercombe Park Terrace, Ilfracombe, or Donovan E. H. Box, "Northfield Cottage," Pilton, Barnstaple.

## PALMERS GREEN & DISTRICT AMATEUR FILM PRODUCING SOCIETY

This society's first general meeting was held on September 25th. Many excellent suggestions were put forward by members, which were carefully noted and later in the evening several members' films were projected.

Up to the present the society has been unable to find a suitable place to use as a studio and they would be obliged if any reader could help. Meanwhile many more readers are required before active production can proceed. The society feels sure that there must be many more enthusiasts in their district who would welcome an enterprising and go-ahead cine society. Possession of apparatus is not essential—keenness is the only qualification.

Write to either T. Jenkins, 352, High Road, Wood Green, or secretary H. J. Ganderson, 21, Hoffers Road, Winchmore Hill, N.21.

## SOUTH MANCHESTER A.C.S.

On Monday, Sept. 17th, this society held a projection evening, which was well attended by members and friends and several 'E.M.B.' productions were screened with the aid of two projectors loaned by members. Included in the programme was an interesting demonstration of the Midas Camera Projector.

With almost all the exteriors of the current production now finished, work is going ahead with the installation of lighting equipment to enable the necessary interiors to be shot. There are still vacancies for really enthusiastic members, who should address their enquiries to Secretary F. H. Swann, "Brierdene," Boxgrove Rd., Ashton-on-Mersey, Cheshire. There are surely many enthusiasts in the district who would be glad to join.

## STOCKPORT & DISTRICT C.C.

"The work in connection with the club's film, 'The Fourth Dimension,' is now in hand again and by the time this report is in print it is hoped to complete the remainder of the production by artificial light," writes the Press Secretary, D. C. Pearn.

There are a fair number of entrants for the club film competition, but more will be welcome before the closing date, October 17, when it is hoped that Le Neve Foster will act as judge. On October 31st the club will give a public projection night (admission by ticket). Judging from enquiries it promises to be a great success.



A spot of dastardly work in "Where's George?" London Amateur Film Club production.

# CLUB NEWS



Miss A. G. Shaw taking aerial shots for the Metropolitan - Vickers A.C.S. production, "Inward Bound."

November 28th is another special night and the club will welcome a visit from anyone, or any club from surrounding districts. Secretary S. Dent, of 35, Neston Grove, Adswold, Stockport will be pleased to hear from any club secretary with whom he has not already communicated re the loan of films, etc. Will other clubs please note that Stockport will have films for loan early in the New Year and will be pleased to receive enquiries for them.

## SUDBURY A.C.S.

The Annual General Meeting of the above society was held at Terry Watson's Cafe, Sudbury, Middlesex, on Thursday, Sept. 20th. There was a good attendance of members.

The secretary, in giving the report of the year's activities, stressed the point that although the society had not a great deal to show even when the fact that they had been without studios for some considerable time was taken into account, he felt that they had every reason to feel that they had at least achieved something in the face of difficulties.

Their last film, for instance, "Her Ulterior Motive," which consisted entirely of exteriors except for one short sequence, was finished in record time and had turned out a very creditable effort. There was every reason to suppose that the coming year was going to see big developments in the society. Already they had received many applications for membership. They were still in search of suitable studios and hoped to get some soon.

The chairman, Frank Morrel, the secretary, F. Maurice Speed, and the treasurer, F. Davies, were all unanimously re-elected. The executive council was elected as follows: F. Midgley, F. Davies, Allan Tyrer and Miss E. Gleave.

The winter social programme was discussed and passed. It includes a whist drive, lectures, demonstrations, visits to professional studios and dances at the Majestic Ballroom on November 30th, January 25th and one in March. There will also be a series of projection evenings throughout the

(Continued on next page)



# CURRENT SOCIETY FILMS

season. Several new films are scheduled, details of which will be announced later.

Will any intending members please communicate with F. Maurice Speed, "Copy-thorne," 73, Eastcote Lane, S. Harrow, Middlesex.

## WALLASEY C.C.

Interesting films of the opening of the new Mersey Tunnel and the New Brighton Bathing Pool (taken by members of the club) and a demonstration of Kodacolor by C. H. Leggett, were part of the programme given by members of the above society at the opening of their new studio at 50, Liscard Grove.

The programme, in all, consisted of eight amateur and two professional films. The other films shown were: "Boulogne and Paris," and "Wallasey, Ancient and Modern" both by H. R. Leftwich; "The Road to the Islands," by Miss Kirvan; "The Simple Life," by H. C. Tristram; "Pathe Gazette" and Episodes from Charlie Chaplin Comedies, both professional.

Wallasey C.C., which was founded in May of this year, has now acquired a studio—a transformed workshop, the re-decoration and repairs being carried out by the members. Membership totals twenty-two, but double that number is required. Address Secretary J. F. Broome, at 31, Serpentine Road, Wallasey. It is a good idea of the club to offer to give cinema entertainments to local hospitals at Christmas.

## WEST ESSEX F.S.

The committee of the above society has the winter programme under consideration and hopes to

make an announcement of future policy and activities at the Annual General Meeting, which has been arranged for Sunday, Oct. 28.

It is intended to make some alteration in the nature of the society and to curtail certain of the activities which up till now have been provided for and in their place to extend the scope of the more serious work of film-making and criticism. The committee therefore invite applications from local amateurs genuinely interested in the film, either as cine amateurs or as students of the art of the cinema.

As the reorganisation is to take place at the end of the present month and the number of admittances to the new organisation will be limited, intending applicants should get in

touch with the secretary, A. Watson, of 9, First Avenue, Plaistow, at once, when he will arrange an interview. The subscription is sixpence weekly.

## WIMBLEDON C.C.

The Annual General Meeting of the above club took place on the 21st September, at the studio at 79, Worple Road, Wimbledon. There was a large attendance; J. Masterton was re-elected Chairman for the ensuing year, and the other officers elected were: President, Adrian Brunel; Vice-Presidents, The Mayor of Wimbledon, Lady Roney, Lady Fitch and Percy W. Harris; Hon. Secretary, C. W. Watkins; Hon. Treasurer, T. Stewart, and Hon. Publicity Manager, H. C. Bealby. Miss N. Bealby and J. Nunn and W. Sugden were elected as members of the Committee.

The Chairman gave an outline of the activities of the club during the past year and mentioned that enthusiasm has never been so great as it was at present and the attendance on location was very satisfactory; another interesting point was the fact that the club was at present very rich in technicians.



*The Curate gets into the wayside pulpit. A scene from "Prize and Surprise," Newcastle and District A.C.A. Production.*

Continuity of the present production is in the hands of a new member, Miss Shephard, who has had professional experience in this work and who is a most valuable addition to the club. The secretary gave a summary of the forthcoming winter programme, which includes an attractive selection of other societies' films, lectures and demonstrations.

I. Parry, the dance organiser, announced that the 4th annual cine dance would be held at the Baths Hall on Saturday, 1st December, and tickets were handed out to members. Further details will be given in the next issue of *Amateur Cine World*.

NOTE: A number of reports are unavoidably held over owing to late arrival.

## 100 Amateurs to Collaborate in One Film

*New Zealand Reader's Enterprise.*

To the Editor of "Amateur Cine World."

Sir,—New Zealand, from an amateur cine point of view, has not as yet awakened to the wonderful possibilities of co-operation on a Dominion wide scale and although enthusiasts have banded together in one or two instances, there is wonderful opportunity to organise cine clubs, cine groups and, of course, at the same time be helpful to the lone worker.

Out of these mistakes of the past has been created a body who have adopted part of the Institute of Amateur Cinematography's slogan "Free from any commercial interests or control whatsoever." The Gisborne Amateur Cine Society has put on one side the general tendency to commence production and expand the membership of the club, the policy of the foundation members being to get clubs or groups formed in every other town or city in N.Z. and when this is done to proceed with its own club's policy.

To achieve this result all processing stations and dealers have been requested to co-operate by mailing to their cine customers a special circular prepared for the occasion and once the roster of interested persons is completed then the organising ability of the club will be used to get clubs or groups, or circles under way.

Undoubtedly, properly handled, this Gisborne endeavour should fulfil all expectations and within six months have available for overseas its first propaganda film:

### NEW ZEALAND

Through the lens of 100 Amateur Movie Cameras.

This production will be released under the name of "ENZED" Films, the production name of the Gisborne Amateur Cine Society and will be limited to 800 feet 16mm.—silent and talkie (disc). It will include shots of street life in towns and cities, thermal and scenic, sport and Maori customs; all photography credits will be given in subsidiary titles and for uniformity in shooting the following conditions have been suggested:

1. Film accepted either in negative or print.
2. Film to be in neg./pos. reversal will only be accepted in negative state only.
3. All panning to right.
4. All lap dissolves—if mechanical—over 24 frames.
5. Wipes over 24 frames.
6. All film to be at normal speed—i.e., 16 frames per second.
7. Slow motion—confined to sport shots—not less than 64 frames per second.

From preliminary replies to hand keen support has been promised from one end of New Zealand to the other and if the cameramen use right exposures and the film editor a very sharp pair of scissors, our ambition should be achieved.

MAX R. FRY,  
Gisborne, New Zealand. (Cine Fellowship Leader, New Zealand.)



# Cine Exposure Table for NOV.

Compiled by  
HAROLD B. ABBOTT

TYPE OF SHOT	LIGHTING	Deep shadow; wood-land paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor-land (middle distance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
		f/			f/			f/			f/			f/			f/		
		A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight .. ..		2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	6.3	8	9	7	8	10
Weak sunlight or bright diffused		1.9	2.3	2.8	2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	5.6	6.3	8
Diffused or slightly cloudy ..		1.5	1.9	2.3	1.9	2.3	2.8	2.5	3	3.5	3	3.5	4.5	3.5	4	5	4.5	5.6	6.3
Dull .. ..		—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5
Gloomy, or very dull .. ..		—	—	1.5	—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4

**T**HIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Novopan Reversal
Kodak Pan-Reversal (16mm. and 8mm).	Agfa Pan Reversal	Kodak Super-sensitive Pan. Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hyper-sensitive Pan. Negative
Selo Ortho. Negative		Gevaert Pan-Reversal
		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required— $f/2.8$

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that  $f/8$  (for example) would lie almost dead

central between the  $f/7$  and  $f/10$  markings.

The shutter speed has been assumed to give an exposure of approximately  $1/30$ th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually  $1/50$ th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

## The BEGINNER Discusses His PROBLEMS (Continued from page 350)

octogenarian said when the squire told him that everyone would be flying a hundred years hence: "Good lord, sir, I shouldn't never 'ave the nerve." I merely mention the incident to show that not everyone shares my own reluctance to get into the thick of things with the cine camera.

This stupid bashfulness prevented my securing what might have been a rather interesting sequence. The locality at which I was staying was a good centre for climbers and it occurred to me that it would be a good idea to get shots of moving feet, heavily shod for climbing, moving all together in all directions across the screen.

I intended to take one shot, re-wind the camera, then take another shot and so on, continually re-exposing the same length of film. (My camera can be re-wound for about one complete turn and a half).

Had I been able to carry out the scheme the result would probably have been a mess, but not so pitiful

as the compromise I had to make do with. I shot those moving feet from a distance because I did not like to get too close, so that the foreground was an empty stretch of road and the background a hazy maze of boots. When I showed the film, unedited, to the family circle (a thing I am told I should never do) somebody said, apropos of those feet: "Aren't they blurred! I suppose the people were moving too fast for the camera." And another member of the audience said: "A pity you couldn't get the rest of them in—heads and all." Which was very conclusive proof that my little excursion into the art of suggestion had not come off. And this, I feel, was principally because I was hesitant of shoving myself forward to get the picture I wanted.

This sequence, like much of the 600 feet I took, had to be scrapped when the film got on the editing bench. Just what happened on that bench I hope to tell you next month.



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## Great Week for Cine Enthusiasts

AT the second official banquet held by the I.A.C. at the Mayfair Hotel on the 16th of this month a number of distinguished personalities will be present. They include Viscount Dunedin and Viscountess Dunedin, Viscount Weymouth, Lord Scone, Sir Percy Greenaway, Sir Frank Newnes and Lady Newnes, Sir Harry Brittain and Lady Brittain, Julius Hagen of the Twickenham Film Studios, Alexander ("Private Life") Korda, Douglas Fairbanks, Jr., who scored such a hit in "Catherine the Great" and who is now appearing in Clemence Dane's play "Moonlight is Silver" with Miss Gertrude Lawrence, who will also be present, Michael Balcon, Miss Mary Field, of "Secrets of Nature" fame, Lieut.-Col. J. T. C. Moore-Brabazon, Paul Stein, Walter Forde, Walter Mycroft, Victor Saville and A. Beverley Baxter.

Arrangements have been made for a number of interesting excursions during the week of the banquet—visits to the studios of the B.B.C., Gaumont-British, British International and those at Ealing and Twickenham. Incidentally, there will also be visits to London cinemas and theatres, and cocktail parties given by Cinepro Ltd. and the hospitality of Kodak at their works. For the benefit of overseas members there will be visits to the House of Commons and tours of Old London and general places of interest.

During the week a talk on amateur cinematography by a prominent member of the I.A.C. will be broadcast by the B.B.C. Listen in and tell your friend to do the same!

### WE CAUSE A DEAL OF TROUBLE

To the Editor, *Amateur Cine World*

Sir,—The first number of *Amateur Cine World* has caused a deal of trouble. The article setting out cost has been read several times and the pulling power of the last paragraph—or, I should say, the last two lines—proved too much.

I purchased a camera in August, after giving deep consideration to the matter from all angles and to date have run through a modest 220 feet. At the moment I am suffering *terrible pains* through cutting my film and yet every frame cut either brings one to a state of utter callousness or to realise there is joy in it after all—not quite made my mind up on this yet.

Your October issue containing "Private Miniature Theatres" has quite upset my own home-made affair, but, Sir, you have one point to your credit and that is, my wife has already been fishing out curtain material. So here's hoping.

Anyway, may I pass to you my thanks for your excellent paper?  
T. V. LIVESEY.  
Bromley Cross, Nr. Bolton.

## Constructing Interior Settings

(Continued from page 352)

board, beaver board, block-board or good thick ply. Celotex, particularly if it is channelled into apparent sections can be used in this way to simulate a stone wall built up of blocks. Thin ply should never be used. It tends to warp and is too thin to be really stable.

Figure II, showing the back of a unit flat indicates the method of building and bracing the frame work, while Figure III shows the flat with space for a fireplace.

The flats are built up into a set by being placed edge to edge and either screwed home with G cramps, as in Figure IV (a), or by means of wooden cramps and wedges as in IV (b). The joins between the flats are hidden by covering the walls, after erection, with wall-paper or lining paper, hung with paper-hangers' paste. A cold water paste, such as "Tapwata" is admirable for the job although it may be desirable to give the surface of the flats a coat of size before they are papered for the first time. After the set is dismantled the flats should have the paper cleaned off.

Incidentally it is preferable to erect an artificial set of walls rather than to use the actual studio walls, because, provided there is sufficient height, spotlights can be used over the top of the back walls to backlight the artistes, as indicated in Figure V. In this diagram S shows a special type of strut supporting a plank along which the spot operator can move in order to reach and control his lamps. Figure VI indicates the foot of any strut, showing how it is secured to the floor by means of an angle iron and hand-screw such as is used for studio and stage scenery.

### BACK NUMBERS

Sir—I joined the circle of amateur cinematographers in August when I purchased my first cine camera to take on holiday and at the same time I bought my first copy of *Amateur Cine World* (September number) which I read with great interest. I eagerly looked forward to the October number, which I have now obtained.

I am now looking forward to the November issue, especially to the article on operating screen curtains by remote manual control as I have constructed a model proscenium with manually operated curtains and I shall be interested to see how your method compares with mine.

Can you kindly inform me if you have any back numbers of the journal for sale up to the August issue as I would like to read them from the beginning and, needless to say, I shall be a constant reader of all future issues of this excellent publication. C. W. LEMON.  
Woodsmoor, Stockport.

*Editor's Note:* A few back numbers are still available but the first number is now at a premium. It costs a shilling.

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# LETTERS *to the* EDITOR

## *What Our Readers Think*

### ADVENTURES IN MOVIE-MAKING

Sir,—My first interest in cinema technique was aroused when I was about ten. One of my relations gave me the mechanism of a projector and I tried to build a lamp-house to it, but, if I remember rightly, with little success. Then on for a few years, reading all sorts of books on the cinema and looking for the day when I should have saved enough to buy a projector of my own. At 19 I became the proud possessor of a Pathe projector and hand-turned camera. Then I fell a victim to the economic depression and they had to be laid aside for a year or two.

The smell of film cement was forgotten.

Then we moved. Seventh heaven of delight! 200 volts to play with! Studio lamps from old tin cans! Excitement of movie-making. Back again to the old house. Gas mantles and projectors hardly mix. Mains for electric light laid along the street—a chance to take up my hobby in earnest again. I wired the house about a year ago; the wires run to the tool shed at the bottom of the garden. The shed I converted into a place something like a cinema, although it contained a bench nearly half the width and almost as long as the shed itself.

I partitioned off the bench with plywood and paper and with one small red light burning in the centre of the ceiling and the stage lights on a pleasing effect is obtained. For footlights I first experimented with Christmas tree lights and other kinds until I finished up with nine 200 volts 15 watts coloured bulbs, all controlled from the projector. A loud speaker horn connected by a vacuum cleaner to a gramophone horn and another tube connected to the loud speaker provide the musical accompaniment. Sporty brother-in-law behind screen controls music and effects. The cinema holds twenty-

four people; there has been a total attendance of about eighty at the first six performances. A charge of 1½d. per person just covers the cost of hiring the films. J. H. WILLIAMS. Sydenham, S.E.26.

### OUR FILM CRITICISMS

Sir,—May I thank you for your



*Here is how this month's titling picture looks as lettered by the Cinecraft script felt letters supplied by Cinecraft Supplies, Camera Corner, Palmers Green, N.13.*

kind and helpful review of my film, "Minor Casualties." I will bear in mind your suggestion for making the "collision" appear more natural. This scene was the most difficult of all, because the perambulator could not be made to topple over; it simply skidded round. Hence the rather crude device of a flash-back to the notice board.

Your comments on the crookedness of the main title are amply justified. When I made the film I had only just bought the camera and my ignorance was so profound that I did not even know what a titler was. Since then I have made one which works satisfactorily, so that my efforts in future should be free of such defects.

I hope, too, that errors of exposure will be less frequent as my experience grows. I am sorry that I had to leave one or two over-exposed shots in the film. That is one of the drawbacks of story films; bad shots must be left in to make the story coherent, unless one is wealthy enough

to make re-takes of everything that is not up to standard.

I am going to Scotland to-morrow with two other cine enthusiasts. We hope that during a fortnight's tour we may find enough material to make a creditable film. If our hopes are realised I shall be delighted to let you see the result. WM. SUGDEN. West Wimbledon, S.W.20.

Sir,—I should like to thank you for the criticism of my film published in the September issue of your paper. It should prove very helpful in my efforts to produce interesting and entertaining films. My wife was very bucked about what was said about the photography for she took some of it and helped with ideas.

I should like to say once more that I consider *Amateur Cine World* easily the best magazine for enthusiasts and I truly read every word (including advertisements) and sane articles twice or more. It is a fine sixpennyworth and would not be dear at a shilling!

Wishing it every success.

Sheffield, 11. R. L. MARSHALL.

Sir,—Apropos your preliminary remarks re lack of praise in your criticisms, I would prefer honest and genuine criticism even if uncomplimentary. "Sugared" criticism is useless and it would render it a waste of time and trouble in sending the film to you.

I send my own film herewith.

Elworth, Sandbach. F. F. POOLE.

### FILMS WANTED

Sir,—The Liverpool Amateur Film Society is arranging an exhibition of amateur films to take place in November. We feel this is a chance for Liverpool's amateur movie makers to show their talents to interested audiences in our private theatre and we make this appeal for the loan of films to be shown in conjunction with our productions which include "Newsreel," "Tarnished" and "Two Rings."

Our lighting equipment which will enable us to do indoor work, is almost complete and we are looking forward to a busy winter session.

Will persons who are in possession of films and would like to loan them or would like an invitation please write to me at the address below.

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Remove the positive film from the camera and wind it tightly on to the drum in the darkroom, which should be lit with a ruby lamp only. Take a short piece of exposed film and put it in the developing tray, rocking it while doing so. It should develop from three to six minutes. Time this carefully and when the proper density has been determined, place the drum of film into the developer and turn the drum slowly by the handle.

Turn out the red light for the first half of the indicated time and then watch the film closely as the time limit expires. The rotation of

(Continued on next page)

## Transparent TITLES

(Continued from page 355)

In order to keep all the light off the face of the title it may be necessary to fix up a canopy. This is quite simple to do with two sheets of black matte title paper fixed to the edge of the title frame with drawing pins. The success of this title will depend a great deal on the lettering being opaque, so use a good black Indian ink or the opaque spotting medium. Care should be taken to have the light on a plane parallel to the title and not too near the glass or you will get uneven lighting.

From 9 to 10 inches is a safe distance for a 100 watt pearl lamp with a Kodak or Bell & Howell titler, with an aperture of f/5.6 on panchromatic stock. For titlers with a larger area than the above, two such lamps should be employed at a distance of 12 to 15 inches.

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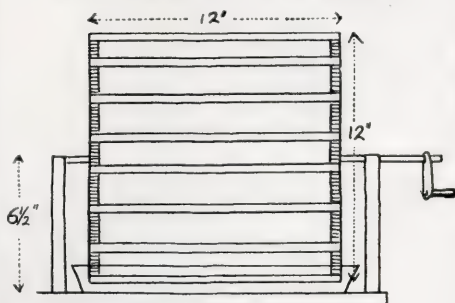
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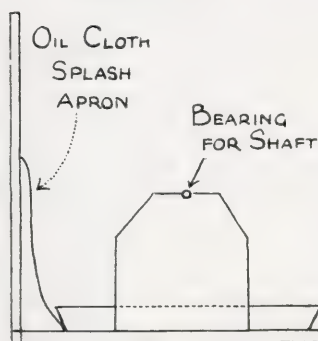
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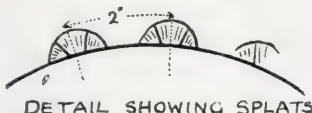
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the drum may cause the film to develop at a faster rate than the sample.

When the film has received sufficient development, substitute a 5 per cent. acetic acid in water solution in place of the developer. A few minutes in this and the drum should be placed in the fixing bath (hypo and metabisulphite).

The film should be left in this until the yellow colour has entirely disappeared, when it is washed in running water for half an hour. If desired, the film can be hardened in an alum bath before washing. It is then ready for drying.

Great care is necessary in handling the wet film. When it has been in the water a few minutes it will stretch and must therefore be wound fairly tightly on the drum. Before drying run a chamois pad round the film by loosening one end of the film, otherwise very objectionable drying marks will be left which will show on projection and wind the loops more loosely on the drum to allow for contraction of the film in drying.

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On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville Street, London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. A number of queries have been received recently to which no coupon has been attached. The coupon is available for one question only.

### DUTY ON IMPORTED FILM

When going on holiday to Malta I purchased twelve 9.5mm. films from a local firm. These were exposed on the journey and whilst at Malta and in order that they could be developed before I returned, I posted them from Malta.

These films were seized by the Customs, who contend that they are dutiable and suggest charging £2 10s. My letter to the authorities has not produced any result and I should be obliged if you could help me in the matter. R.A.L., Wolverhampton.

All film imported into this country, whether posted into this country, brought in by the owner, or conveyed by any other method, is liable to duty, such duty being computed on the basis of the area of the film which is expressed as so many feet of standard (35mm.) film.

Such duty is very high on exposed film stock, because it is treated not so much as duty on the value of the material but on the potential value of the negative. (It must be borne in mind that when this legislation was first put into force sub-standard film and the amateur movement did not for practical purposes exist and professional requirements only were considered).

While the provisions of the Act still remain in full force, the stringency of its regulations has been relaxed in several ways for the benefit of the amateur. For example, while he is not entitled to do so, the amateur is generally permitted to bring in a reasonable quantity of sub-standard film as part of his personal luggage without payment of duty.

Again, most of the manufacturers of sub-standard cine film who conduct

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68 Titles of Merit

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BRIGHT, attractive titles made so easily the "CINECRAFT" way, make an amazing difference to the appeal of your films. Having proved this to your own satisfaction, you are invited to test the merits of your productions against those of other amateur producers in an intensely interesting Competition. The winning films will be marked by the insertion of special

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As good as three outfits in one and ready for instant use by day or artificial light, the SUPER is complete with accessories for scenic and modelled titles, felt-lettered titles and direct-traced titles. Ask your dealer to show you the "CINECRAFT," or, in the case of difficulty, write for details, specimen title, and address of nearest stockist.

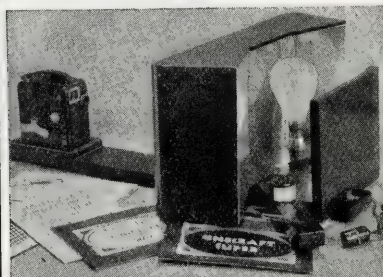
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Complete with full range of accessories. Models available for all Cameras.

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Special Models for use with Ensign and Bell & Howell Super 49/6, Standard 27/6.

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Palmer's Green, London, N. 13.



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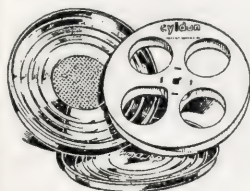


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**THE HUMID CAN** is constructed in two parts of stiff tinned plate, the edges of which are spun over to prevent broken nails, etc. In the base is fitted the Humid Element protected by a neat, perforated metal disc. The lid fits quite snugly to the base.

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processing services in this country, have been enabled to conclude arrangements with H.M. Customs under which they are permitted to import films for processing free of duty, provided such films are re-exported within 21 days of release from Customs.

One of the conditions relative to the importation of sub-standard films is that they must be sent into this country by parcel post and by no other method. This applies to all Dutiable Goods. Any other form of importation, e.g., Letter Post, is irregular and a fine is levied. The usual fine in the case of sub-standard film is, we believe, 6d. per reel, but is within the discretion of the Customs.

In the present case, therefore, we cannot see how you can avoid payment of the full sum of £2 10s., being £2 duty and 10s. fine, as you have not only sent the film to a person in this country for retention in this country, but have also sent it in an 'irregular' manner. Messrs. Pathescope may be able to assist in this case.

### CONTRAST IN TITLES (J.W.D.M., Eltham, S.E.9.)

The reason that you do not get sufficient contrast in your titles is that the stock which you have been using (Gevaert Ortho.) is not intended for use in titling and will not give sufficient contrast.

If you use Gevaert positive stock and expose it at about f/2.8, with longer development, say four minutes at a temperature between 66 and 68 degrees F., you should get excellent results.

It will, of course, be necessary to make one or two tests, such as the specimen enclosed, to arrive at the correct exposure, but the development must be on the full side, or else the blacks will not be sufficiently dense.

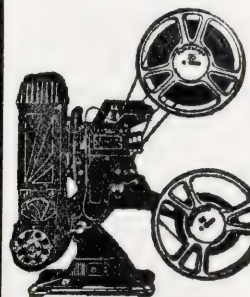
The pale blue paper will give you the best results.

### CURING FRILLING ON FILM— (F.B., Smethwick).

With the temperatures of your baths and wash water as low as 62-64 degrees F., you should not get any frilling. Are you using pure chemicals? Impure Caustic soda may account for the frilling. Also a wash of at least one minute must be given between the

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(as illustrated) to work direct from mains. **£15**  
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The popular model.

**£6 15 0**  
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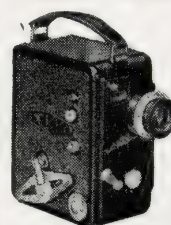
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Shop soiled only—**Ensign 100B Projector**, complete with resistance. List price £17 10 0 As new **£13 10 0**  
**Kodakoy Projector** 16mm. complete **£1 5 0**  
**Pathescope Motocamera TYPE B**, Meyer Gorlitz f2.8 lens, leather case **£8 8 0**  
**Pathescope Motocamera TYPE B**, f3.5 lens **£4 4 0**  
**Pathescope "Kid" PROJECTOR** and resistance **£1 17 6**  
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Remember we allow the highest exchange allowance on your present apparatus and furthermore, we extend to you the most attractive terms in regard to DEFERRED PAYMENTS

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Per Super Reel per night 1/6, excess 6d. per night.

**Subscription series**—15 coupons 20/0, 30 for 37/6. Each coupon entitles hirer to one Reel for one night. No restrictions as to number of Reels hired at one time. Time in post is NOT charged. Postage free one way.

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## REPLIES to READERS

(Continued from previous page)

first development and the placing of the film in the reversing bath. Permanganate reverser (which you are presumably using, as this is what Pathescope recommend) will sometimes cause very bad frilling, therefore it might be advisable to use Potassium bichromate.

The formula is as follows:—

Potassium bichromate 5 gms.

Water . . . . . 1,000 ccs.

Then add slowly, Sulphuric acid pure, 10 ccs.

The film will require about 5 mins. reversal in this bath.

**LAMPS AND EXPOSURE FOR TITLING**—(C.W., Wolverhampton).

I have recently constructed a titling apparatus. The camera lens is exactly 20 inches from the title. Four lamp-holders are fixed.

What do you suggest I use and what exposure shall I give on

(a) R.O.F. Pathe 9.5,

(b) Panchro Pathe 9.5?

The camera is model "B" Pathe 3.5 lens.

With the apparatus which you describe, four 100 watt lamps should give you enough illumination at f/3.5 on R.O.F. On P.S.P. you will be able to stop down to f/5.6. If you can use four 150 watt lamps, or perhaps six 100 watts and shoot your titles at f/3.5 on Pathe positive stock instead, you will get much more contrast than if you use either P.S.P. or R.O.F.

**LAW REGARDING CINEMA SHOWS**

(A.E., Swansea).

I intend using a shed for cine shows for children. The place holds thirty children comfortably seated. This week the local council surveyor and sanitary inspector have warned me that the place is not a proper one for cine shows. The shed is a wooden structure, well built with ample exits and ventilation. I charge an admission fee of one penny and use a 9.5mm. film non-inflammable.

The running of cinema shows of the kind you mention is covered by the Home Secretary's Regulations 983 of 1923, under the Cinema Act of 1903. Copies of the Regulations and Act can be obtained from His

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Ensign Automatic, £5 5 0 lens £17 10 0  
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Simplex 1" thick Precision Camera  
16mm. 5" x 4" x 1" only £22 10 0  
Victor Turret Audible Visual £50  
Dekko. F1.9. Super Camera £8 18 6  
Walking Stick Cine Tripod, strong £2 5 0  
400ft. Empty Reels, 16mm. 4 for 10/6  
16mm. Dallmeyer Super Titler £8 8 0  
400ft. Humicans, new, 16mm. 5 for 10/6  
3in. Telephoto F4, for Dekko £5 5 0

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Certain requirements are laid down regarding the provision of fire fighting apparatus, the arrangement of the seating, the preservation of a space around the apparatus, the provision of proper exits with illuminated exit notices and other matters. In addition the local authorities are empowered to enforce additional restrictions which they may consider necessary in the area under their jurisdiction. Copies of such local restrictions must be available and we suggest you consult the local constabulary and the Clerk to the Council with a view to obtaining such copies.

### LIGHTING POWER FOR BIGGER PICTURE — (A.J.D., Saltash).

If the present picture you throw at 12 feet is 2 ft. 6 ins. wide and you propose to show a picture just over 4 feet wide at a throw of 20 feet, then you will require at least  $2\frac{1}{2}$  times the light emission from the projector to obtain the same intensity on the screen with the larger picture as you now get with the smaller one.

We note that the lamp you have in mind has a filament area of 5mm. x 7mm. and we doubt that this will give you what you want. The optical system of your projector is designed to take a lamp with small filament burning close to the condenser. We suggest that you investigate the possibilities of the Lodex lamp house, which is a self-contained lamp house with greatly enhanced light-power. Lodex also manufacture a series of resistances and we think that the use of a resistance will solve the efficiency problem you raise. They would advise you in this respect.

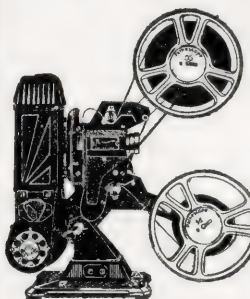
### CHOICE OF LENSES—(J.S., Sheffield).

Both the Meyer and the Dallmeyer lenses are good. The larger aperture will enable you to take under darker conditions, while the power to focus is always desirable with large aperture lenses. This enables you to adjust the focus for subjects at any distance.

### THE DEKKO CAMERA.

The attention of readers is drawn to the fact that Messrs. Cameras, Ltd., of Slough (makers of the Dekko camera) have now opened a London depôt at 17, Thavies Inn, E.C.1.

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Model "F" Cine Nizo, f/3.5 Hermagis anastigmat, variable speeds, hand crank, etc. List £12 10 0.  
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Coronet Cine Projector, latest model, as new. List 49s. 6d.  
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Pathescope Home Movie Projector, complete in case, with flex and lamp, almost new condition. List £6 15 0  
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Dekko, f/1.9, Dallmeyer, 3in. f/4 Dallmeyer telephoto, de luxe case, new condition. List £15 4 6.  
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Pathescope, latest model De Luxe Motocameras, fitted with f/3.5 anastigmat lenses, spring drive, etc., guaranteed all in perfect condition. List price 10 Guineas; amazing offer.  
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Pathescope Motocamera B, f/3.5 anastigmat, spring motor drive, perfect order and condition. List 6 Guineas.  
£3 12 6

Pathescope Motocamera De Luxe, fitted with f/2.5 Hermagis anastigmat, together with telephoto attachment, perfect order and condition. List 18 Guineas.  
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Dallmeyer 3in. f/4 telephoto lens, suitable for Dekko, Bell & Howell and Ensign Cine cameras etc. Special bargain.  
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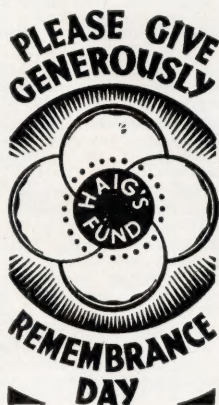
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**Pathe de Lux 9.5 Camera**, Variable speeds, Leather Case, cost £14 10 0 £8 10 0. Also Pathe 200B Projector 230 volts D.C. cost £15 0 0 £10 7 6 both absolutely as new. 1A, Powis Grove, Brighton.

**Pathescope de luxe Motocamera**, fitted interchangeable Meyer f1.5 and Telephoto f2.9 x4. List £43 10, also lined leather case, Bolex model "P.A." Projector 230 watt lamp List £24. Metrophot photo-electric exposure meter List £4 4. £45 the lot. Box 89, c/o Amateur Cine World.

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**Wanted**—Pathescope unnotched Films (S.B.) Perfect condition. Parker, 12, Richmond Rd., Mountain Ash.



**NEW HOME TALKIE**  
**I**NTERESTING details of the new S.P. 16mm. home talkie projector have just reached us. This machine, it is claimed, is exceptionally easy to operate and possesses a number of useful refinements, chief of which is that both 16mm. silent and sound films can be projected, it only being necessary to move a small lever to adjust the speed of the driving motor.

The equipment is contained in two units only—one housing the projector and amplifier, the other the loud speaker.

Loading the machine is said to be extremely simple; special precautions having been taken to prevent the film slipping or jumping.

The S.P. Projector can be supplied with either left or right hand sprockets, thus enabling the machine to be used with all existing 16mm. sound films obtainable from the libraries. Specially long spool arms allow 800 ft. reels to be used, enabling a half an hour's continuous show to be given. A rapid geared rewind is also fitted for rewinding films after projection.

The machine will work on any A.C. mains voltage from 100-250 volts. The price is one of its most attractive features: it costs £80 complete. A fully illustrated review will be published next month.

### PROFESSIONAL EDITING

**A** NOVEL new service for the amateur is announced by Film Editorial Service of 130, War-dour Street, London, W.1. They are prepared to criticise and revise scenarios and productions at moderate charges. They also undertake the cutting and editing of "scenics" and will submit ideas and give practical help in the production of industrial and publicity films.

This service should be well received by amateur movie makers. It is good to have as editor someone who has not taken an active part in the filming; better to have the services of professionals with a working knowledge of amateur requirements.

### CINE BARGAINS

A sale of cine apparatus of all kinds is now being held by the Camera Co., of 320, Vauxhall Bridge Road, London, S.W.1. Examples of the many bargains in cameras, projectors and accessories are to be found in their advertisement in this issue.

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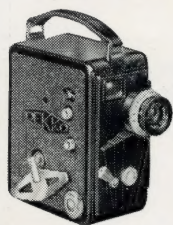
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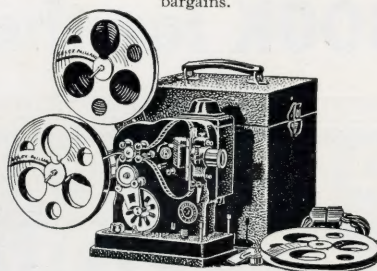
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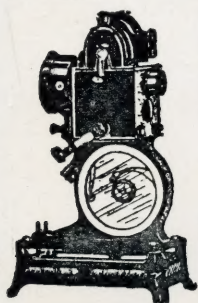
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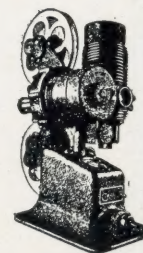
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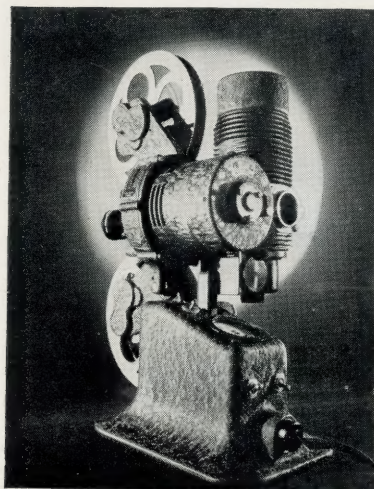
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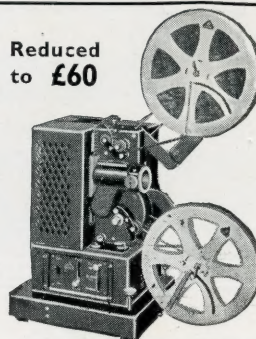
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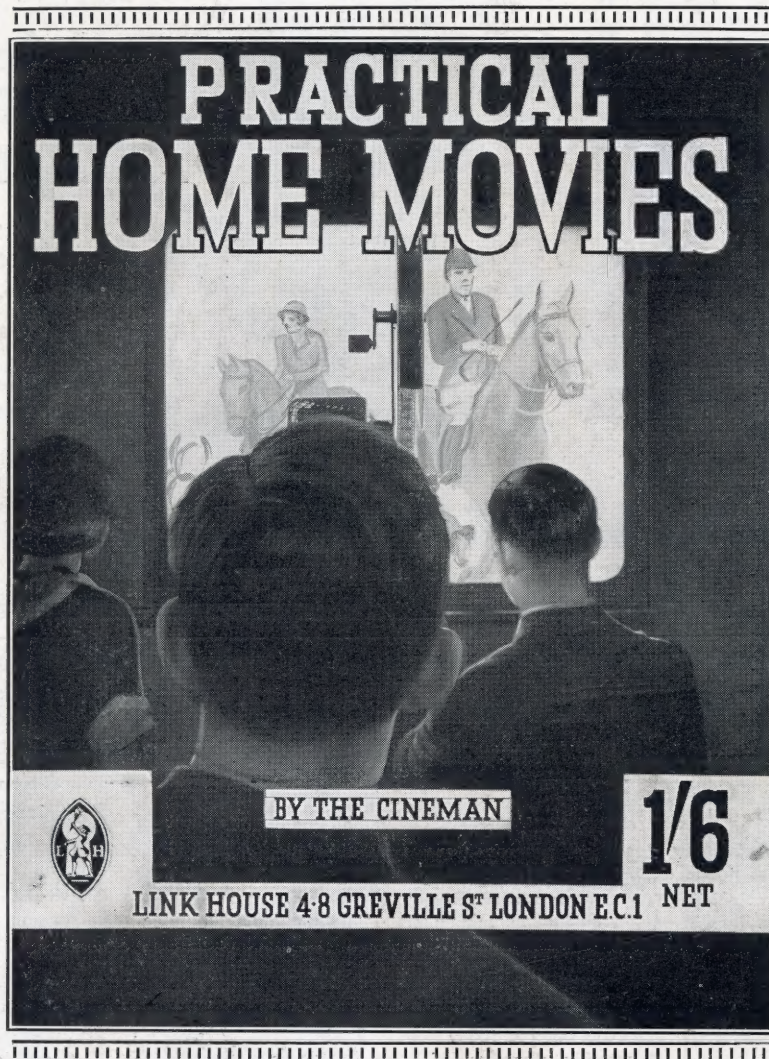
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